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## FRENCH MUSIC.

BY FR. NIECKS.

UNDER the title of *La Musique française* M. Henri Lavoix fils published lately in the Bibliothèque de l'Enseignement des Beaux-Arts (Paris: Ancien Maison Quantin) a history of French music from its earliest beginnings to its latest developments. It is neither a detailed account of events and individuals nor a technical description of styles and works; this, indeed, neither the space at his disposal (320 pages) nor the popular purpose of the book allowed. What the author aimed at and succeeded in attaining is a lucid and comprehensive survey of the growth and vicissitudes of the musical art in France and the attempts and achievements of her artists. In style M. Lavoix prefers ease and even familiarity to stateliness and pedantry. He has a fondness for the epigrammatic, antithetic, and the sharply cut generally. It is needless to say that these are qualities that, besides being effective, stand especially him in good stead who has, so to speak, to put the universe into a nutshell.

M. Lavoix's volume consists of three books subdivided into chapters. The three chapters of the first book treat respectively of "the Gallic, Latin, and Germanic origins from the 5th to the 9th century," "The first musical Renaissance in France (12th and 13th centuries)," and "From the 14th to the 16th century"; the three chapters of the second book (17th and 18th centuries), of "La Tragédie en Musique," "La Comédie en Musique," and "Chamber, concert, and church music;" and the four chapters of the third book (19th century), of "The symphonic Ode, and the religious and dramatic Symphony," "The lyrical Drama," "The lyrical Comedy," and miscellaneous matters.

From the preceding paragraph the reader will have seen that the division of the first book is according to periods, that of the second and third according to departments. It is not likely that anyone will object to this twofold division in different parts of the same work; the paucity of matter in the early periods and the richness of matter in the later ones seem to impose it. But, no doubt, many a one will ask himself whether the separate treatment of the several departments does not keep asunder what ought to be kept together, whether such a

treatment does not make difficult, if not impossible, the forming of a picture, or rather, series of pictures, of the art as a whole at this and that time, and of its onward march. The question is a difficult one, for an absolutely synchronous presentation of the facts of the art in the more complicated periods, when different forms and styles are cultivated side by side and even in opposition to each other, is of course impossible, indeed as little possible as the synchronous presentation of a landscape in a verbal description. The choice of method—the periodical, the departmental, or their various modifications and combinations—must be left to the judgment of the author, who will be guided partly by the nature of the subject, and partly by the view he takes of it and the object he aims at. Whatever choice the author makes, he is sure to meet with critics who differ from him as to the preferableness of one method to the others. The fact is, each method has its drawbacks as well as its advantages.

The history of French music is, compared with that of Germany, simple. For outside the theatre France has, during the last three centuries, neither been largely productive nor deeply influential. In writing a history of German music, sacred music, orchestral music, chamber music, and songs claim equal attention with opera; not so in a history of French music, where these departments are only represented by stray phenomena or by a more general cultivation of subordinate importance, if not of complete insignificance. What can France oppose to the sacred music of Bach, Handel, Haydn, Mozart, Beethoven, Spohr, Mendelssohn, &c.? Hauptmann says in one of his letters to Spohr that the French never had any real church music, that what there is of it in Cherubini he brought with him as an Italian. Again, what can France oppose to the symphonies and chamber compositions of Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Brahms, Raff, &c.? The productions of these men cannot be counterbalanced by those of Gossec, Onslow, Berlioz, Félicien David, César Franck, and less distinguished workers in these fields. Lastly, what can France oppose to the songs of Schubert, Schumann, Löwe, Brahms, Adolph Jensen, and a host of excellent lyricists? It is therefore quite natural to separate the history of French opera, in which France has been productive, prominent, and influential, from the rest of her cultivation of the art. But I am not

sure whether it was wise to separate grand from comic opera. This doubt is suggested by two reasons: first, it is impossible to draw a line between the two; and secondly, if this were possible (and M. Lavoix admits it is not), the two would nevertheless be parts of one whole, species of one genus—namely, of the lyrical drama.

Certain of the foregoing remarks may have led the reader to suspect that our author has in some respects over-rated the importance of the music-production of his country. And this is really the case. But it is a fault which very few writers of national histories succeed in wholly avoiding. Their patriotism glorifies everything, and their close and intent observation of near objects prevents them from judging of the proportion these bear to more distant objects, if it does not entirely blind them to everything else. On the whole, however, M. Lavoix is remarkably free from prejudice, which deserves especial praise when we take into consideration the popular nature of the book and the present acutely sensitive state of French nationalism. He may occasionally claim too much for French music and French influence, may occasionally minimise too ruthlessly and deny too rashly the influence of the music of other countries on that of his own, but as a rule he is perfectly just and even enthusiastic in the acknowledgment of foreign achievements. One exception, however, has to be made. Whilst courageously giving Germany her due, he admits the merits of Italy often grudgingly and sometimes not at all. Generally speaking, M. Lavoix thinks that French music owes to Italy greater flexibility, elegance, and melodic development, and a more harmonious and effective treatment of the voice; to Germany, the initiation into the profundities of the harmonic language, the expressive power of chords, and instrumental colouring. Nevertheless, he is convinced that France has given as much as she has received. "The schools of other countries," he remarks further, "have often been useful to our music, but still oftener fatal to our musicians." Here I would ask: Can a foreign art or foreign artists ever crush a native art and native artists if these latter are not deficient in strength? Should we ever have heard of Handel's evil influence on his English successors if Purcell had lived after instead of before the great German master?

M. Lavoix seems to doubt the propriety of regarding comic opera as the eminently French *genre*. The consideration that France's production of comic operas was very copious and highly appreciated abroad as well as at home, whereas the most successful composer of French grand operas in each of the last three centuries was a foreigner—Lulli in the 17th, Gluck in the 18th, and Meyerbeer in the 19th—ought to remove every doubt. Nor were these three musicians the only foreigners that occupied prominent positions at the Académie de Musique, as the names of Piccini, Sacchini, Spontini, Cherubini, Rossini, Donizetti, Verdi, and others conclusively prove. Of course, I neither forget nor undervalue the achievements of Rameau, Le Sueur, Halévy, Auber, Gounod, and many less well-remembered French composers of the past and less eminent ones of the present. On the other hand, it is impossible to overlook the longevity and the frequent appearance at the Opéra of the works of Meyerbeer, Rossini, Donizetti, and Verdi. Halévy, Gounod, and Auber, with their *La Juive*, *Faust*, and *La Muette*, are the only French masters that keep their ground, and as equals, beside their colleagues from beyond the frontiers.

The mention of Auber's *La Muette de Portici* reminds me of M. Lavoix's remarks on it and of what Wagner wrote on the same subject. Our author regards Auber as a composer who had no form and substituted for it grace,

who had no expression and dazzled by fire. According to him *La Muette* is a masterpiece in this *genre*. But how did the composer acquit himself of the task which the librettist had set him in the passionate drama? Of the sorrows of the young girl he made a ballet, of the revolution a barcarolle, and of patriotism a quick-step. But M. Lavoix admits that the ballet is almost dramatic, the barcarolle in its place, and the quick-step illusive; and that "by the magic of the composer's *esprit* the dark drama has become a kind of gay, amusing comic opera, sparkling with *verve* and *éclat*." Strange to say, Wagner, who by no means belongs to the admirers of the master of the *genre sautillant*, speaks of the work in quite another tone. To him *La Muette* was a real grand opera, a complete five-act tragedy, without stiffness and hollow pathos, red-hot and rapturously entertaining. He perceived in it conciseness and drastic compactness of form, recitatives flashing like lightning, choral *ensembles* passing by as in a storm, energetic exhortations to calmness in the midst of a chaos of fury, renewed exclamations, mad jubilation, murderous uproar, touching supplications and anguish, a whole people whispering a prayer—in short, every kind of contrast and mixture in contours of the most drastic distinctness and the happiest theatrical plasticity. I am on the side of Wagner rather than on that of M. Lavoix.

Now a few of the author's epigrammatic and antithetic sayings. "Auber is the one who has best succeeded in making music endurable to those who do not love it." "Spontini was the last classicist of the old school, Le Sueur the first romanticist of the new." "At this time [the second quarter of this century] our composers produced especially *musique d'action*, which one might call *narrative*." "*Guillaume Tell* is in France the last beautiful work of a vanished school, *Le Prophète* is the first of one about to rise." "Rossini has been imitated, Meyerbeer has been a source of inspiration." The following quotation may serve as a specimen of a characterisation in a few words. "Besides Cherubini and Le Sueur, one of the greatest artists of this epoch is Étienne-Nicolas Méhul (Givet, 1763.—Paris, 1817). Less pure as a stylist than Cherubini, perhaps less elegant than Boieldieu, he has more warmth and sincerity of passion than the former, more nobleness and elevation of thought than the latter." But I should fail in doing justice to M. Lavoix were I to confine myself to these and similar *bluettes*, charming though they are. I therefore excerpt his characterisation of Lulli. "The soul of Lulli was not at all noble, far from it; in the manner in which he got possession of Perrin's privilege, in his proceedings and ingratitude towards Molière one finds the '*coquin ténébreux*' of which Boileau has spoken; his intelligence, however, was of the quickest and his genius real. He had not lived beside the greatest geniuses of the 17th century without comprehending what was the *genre* that suited his time and the men of taste that surrounded him. He wished that music too should take its place in the grand century by the side of the most beautiful art of this epoch, tragedy. He repudiated its Italian origin, threw into the background, but without abandoning them, the brilliant *hors d'œuvres* of the ballet, brought the musical language nearer to the poetical language, got a firm hold of the melodic accent, aimed at truth in the painting of the feelings, and found the means of pleasing the French public by taking care to write his music in the *French musical language*. The classical tragedy of Corneille and of Racine had been his model; to translate these beautiful and noble sentiments into music, that was his ambition. One of his sayings contains the whole of his aesthetics of the opera: 'If you wish to sing my music well,' said Lulli to his

artists, 'go and hear Champmeslé.\*' One may therefore say that if French opera owes something to the court ballets, to the lyrical works of Cavalli, to the *fieries*, such as *Andromède* or *La Toison d'or*, it is especially to the grand classical tragedy that its origin has to be traced. . . . Lulli died on March 22, 1687. The character of his genius was the breadth of his style, the nobility and correctness of his tragic expression; the defect, a pompous emphasis rising at times to inflation. His melodies were often graceful, but he hated embellishments [*fioritures et broderies*], which he got his father-in-law, Lambert, to write when they were indispensable. Lulli has, strictly speaking, no sensibility; it is in some of his successors, such as Destouches, that we shall find this charming musical quality; to make up for it he has picturesqueness, harmony, and variety. His operas are perhaps less rich in agreeable melodies and pieces of virtuosity than those of the contemporary Italians, but one may assert that they are greatly superior to them by the truly expressive airs, by the correctness of the declamation, and especially by the beautiful conception of the subjects."

*Humanum est errare.* M. Lavoix is, of course, not exempt from the weaknesses and limitations of the descendants of Adam and Eve. On p. 3 is to be found a curious piece of confusion. There we read: "Avec Guillaume Dufay (mort vers 1475), Guillaume de Machault (1284—1370) et Jeannot de Lescurel, nous aurons nommé les plus célèbres compositeurs français du XIV<sup>e</sup> siècle." Dufay was formerly believed to have lived from 1380 to 1432, but Haberl's investigations have fixed the time from 1400 to 1474. Ought not the time-honoured story that Palestrina's *Missa Papa Marcelli* furnished the model of a new religious art at last to be relegated to the limbo of myths? As no one would think of accepting the judgment of a *grande dame* of our day on an opera of Wagner's or Gounod's, it seems to me that Mme. de Motteville cannot be regarded as an authority on the question concerning the value of *Orfeo* played by the Italians at Paris in 1647. Couperin's *La Poule* is, of course, a slip of the pen, it should be Rameau's. There were no German conservatories before the foundation of the Paris conservatoire; they are all younger than the French institution. But enough of such trifling errors. It would be more useful as well as more pleasant to point out all the excellences in the text and the illustrations. Unfortunately, I have no room left for doing so. Of the illustrations I can only say that they comprise portraits, facsimiles of manuscripts and title-pages, and other rare and interesting pictures. I shall conclude my inadequate notice of M. Lavoix's admirable book by a noteworthy quotation:

"If one were to maintain that the French have never been and will never be *dilettanti* in the sense of the Italians, if one were also to add that our musical imagination does not rise into the high spheres of ecstasy and absolute music as with the German masters, perhaps it would be only the truth. Indeed, we do not love—the exceptions are few—music for the sound, colour for the colour. The French public has required, hitherto at least, either the precision of a dramatic action or the guide of a subject previously indicated. Under a melody, a chord, and an orchestral *trait* we wish to find a thought, an accent, a sentiment. Hence less lyricism than with the Germans, less sensuousness than with the Italians; but, instead of them, how many precious qualities of expression, of correctness, of sober and profound emotion in that music which always will and ought to say something, which when it is really French speaks to our heart, to our soul, to our mind, more than to our nerves and to our imagination!"

\* The famous actress.

# ROBERT FRANZ'S EDITION OF THE MESSIAH.

THIS paper is written in reply to a statement in the *Athenæum* of April 18th, that as the charges made against Robert Franz of having needlessly altered and improved the *Messiah* cannot be substantiated, they should be withdrawn; and further in reply to an article on the subject by Mr. Ebenezer Prout, published in the *MUSICAL RECORD* for April.

To obtain anything like a satisfactory settlement of the disputes now going on about the various versions of Handel's *Messiah*, it is primarily necessary to know in what particulars there is agreement of opinion, and what are the positions taken up by the disputants. That Handel's music is worth the war of words goes without saying, and all who take part in such war should remember that art progress is not to be stopped by veneration for what is old, while the love of progress must not be allowed to destroy sympathy with the antique. At the present time absolute victory on either side would be certain to bring loss, just as much as discomfiture on both sides would bring no gain. I believe the advocates of the newest and of the older versions of the *Messiah* agree that it would be absurd to play Handel's orchestral accompaniments just as he wrote them; and I believe all who have taken part in the present disputes agree that it is time for alterations such as those made by the late Sir Michael Costa to be given to the winds. Thus the area of the dispute is lessened, and the question is limited to the consideration of three versions. I say *three* versions advisedly, because the version by Mozart, the version by Franz, and the version which in what follows is called the "English" version are distinctly representative, and because the English and the Franz versions differ about equally from the Mozart version. Mr. Prout, in his energetic defence of Franz, makes constant comparison between the veteran on whose side he has ranged himself and the great master who in 1789 revised and added to Handel's score. This is, I think, placing himself in a false position. Franz's arrangement comes to us not as a substitute for Mozart's, which in this country has never been used in anything like its integrity, but in place of a version which has been developed chiefly from the versions of Handel and Mozart, and which, after being slightly retouched by others, has received the approval of a noble army of musicians—conductors, instrumentalists, solo singers, and choralists, and of millions of auditors. We are asked to give up this version in favour of one which Mr. Prout says is more Handelian. Undoubtedly, the onus of proving that the new score is better than any other rests with Franz's friends. They must show that the *Messiah* music is more effective and more in accordance with the intentions of the composer when performed as Franz proposes, than when it is performed as it has been performed for nearly three generations. Until they have done this, English people will refuse to sacrifice the form and fashion of what they have received and conserved. It is for this English consolidated score, not for Handel pure and simple, nor yet for Costa impure and extravagant, nor yet for Mozart purely, that I plead. From early in the century, until Signor Costa assumed the directorate, this score was always used at the Birmingham Festival performances. May I ask Mr. Prout if he ever heard a Birmingham Festival performance before 1849, or if he ever (as I have done) examined a set of part-books used at the performances prior to Costa's time?

To economise time and space while endeavouring to show that Franz's alterations are not improvements, I shall deal with the numbers of the score in groups:—(1) the Recitatives with figured bass only; (2) the Recitatives



accompanied; (3) the *Airs*; (4) the *Choruses*; (5) the *Overture*, the *Pastoral Symphony*, and the *duet*, "O Death where is thy sting?" Before proceeding, however, I may say to those interested in the subject, that the substance of what follows may be found in the *Birmingham Daily Gazette* for August 28th, 1885, and some amplifications in the same paper of three years later date. I did not, however, trouble to raise minute objections to the Franz score in 1888, because I knew at that time that the thing had been weighed in the balances and found wanting, and that its chances of another repetition at a Birmingham Festival were gone.

The *Recitatives* with simply figured bass accompaniment in the *Messiah* are seven in number, occupying the 8th, 14th, 16th, 19th, 34th, 42nd, and 52nd places in the score. At different periods four methods of accompanying them have been adopted, the latest being by supplying harmonies for a string band. This Robert Franz has done, but the method, like older methods, is somewhat unsatisfactory. It is a reasonable supposition that Handel circumscribed his accompaniments for the purpose of relieving the ear from the monotony of the ever-present string band accompaniment. Evidence of this is supplied by his setting of the long narrative passage, beginning "There were shepherds," which he divides into four numbers, the first *Recitative secco*, the second *Recitative accompanied*, the third *Recitative secco*, and the fourth *Recitative accompanied*. This much conceded, Franz's arrangements are un-Handelian, and furthermore they tell against the effectiveness of the work as a whole. That Handel himself accompanied them on the organ is perhaps the most reliable of all the traditions about the composer's manner of playing and conducting.

Dr. E. J. Hopkins, of the Temple Church, says he received from the lips of the late Sir George Smart, who in 1784 was a Chapel Royal boy, and at the Handel Commemoration of that year turned over the leaves of the score for Mr. Joah Bates, the conductor, the following interesting and important statement: "In the songs Bates frequently supplied chords of two or three notes from the figured bass on a soft-toned unison stop. The boy [Smart] looked first at the book and then at the conductor's fingers, and seemed somewhat puzzled; which being perceived by Bates, he said, 'My little fellow, you seem rather curious to discover my authority for the chords I have just been playing;' to which observation young Smart cautiously replied, 'Well, I don't see the notes in the score;' whereupon Mr. Bates added, 'Very true, but Handel himself used constantly to supply the harmonies in precisely the same way as I have just been doing, as I have myself frequently witnessed.'" Dr. Hopkins is of opinion that this was Handel's method of supplying harmonies to all his unaccompanied recitatives, and this opinion may be accepted as about as conclusive as any opinion can be. Mr. Prout assumes that Handel played the harmonies on a harpsichord. I find no evidence that the composer ever played on a keyed string instrument when performing his oratorios. At the 1784 Commemoration, of which I have just made mention, a harpsichord was placed in the orchestra, but that the key-board was used only for playing the organ is thus plainly stated in Burney's account of the meeting:—"The keys of communication extended nineteen feet from the body of the organ, and twenty-seven inches below the perpendicular of the set of keys by which it is usually played. Similar keys were first contrived in this country for Handel himself at his oratorios; but to convey them to so great a distance from the instrument, without rendering the touch impracticably heavy, required uncommon ingenuity and mechanical resources." In addition to what is here said, it may be noticed that the

advertisements of Handel's oratorio performances universally stated that the composer would play upon the organ, and in the list of performers preserved in the books of the Foundling Hospital there is the name of the organist, Mr. Smith, coupled with a name which may be regarded as that of the organ blower. Franz in his preface recommends the use of a grand pianoforte for the accompaniments in question; on occasions, however, when this instrument is not available, he provides, as Costa had done before him, a string-band accompaniment. But it must not be supposed that either Costa or Franz first introduced the string-band arrangements for Handel's *recitativo secco*. More than thirty years ago I assisted at *Messiah* performances where they were used, and I confess to a liking for them, although I cannot accept them as Handelian. The method of accompanying by a violoncello and double-bass cannot be approved. It came into use in this country early in the century, and at some festivals it is still retained. Violoncellists who can accompany recitatives satisfactorily are not now very numerous, seeing that the art of playing from a figured bass is not studied as universally as it was even fifty years ago. What used to be pleasant to me when executed by Robert Lindley and Signor Dragonetti has been oftentimes, when undertaken by less skilful hands, as Mr. Prout says, "a scraping nuisance." There is an objection to assimilating *recitativo secco* to airs of any description, inasmuch as vocalists of this time literally "sing" all recitative sentences, and for the purpose of displaying vocal tone, ignore the genuine style of recitative delivery. For this reason and for others the most simple and unpretentious method of accompanying *recitativo secco* is the best.

The recitatives accompanied in the *Messiah* are seven in number. To all of them Handel wrote accompaniments for first and second violins, viola, and violoncello, with the usual figured bass. To five of them neither Mozart nor Franz added further accompaniments. Mozart's additions are confined to one only. To "Behold! I tell you a mystery," he added parts for a trumpet and two horns, each instrument having no more than twelve rapid notes. Franz cuts these out, and so restores Handel's arrangement. Good! In "Comfort ye," to which Mozart made no additions, Franz begins his reprehensible practice of filling up the harmonies (which, as I have said, there is reason to believe Handel supplied on the organ) with parts for clarinets and bassoons. The choice of these instruments for this purpose is remarkable, seeing that their tone-colour is altogether different from what Handel could obtain from the organs of his day. The instrument at the Foundling Hospital contained chiefly flue stops, from which it would be impossible to procure anything like the *timbre* of reed wind instruments; consequently Franz's harmonising effects are diametrically opposed to the effects of which Handel had command while accompanying on his favourite organ. The German editor has indeed in this matter completely ignored the composer's intentions. Were any living organist to fill up Handel's harmony with stops most nearly resembling clarinets and bassoons, his proceeding would be execrated. Much more may be said, but for the present it must suffice to call attention to the careful manner in which Mozart employs the wind instruments, so as not to tire the ear by too frequent adoption of the same quality of tone. In eighteen numbers of the score Mozart uses clarinets, in eighteen oboes, in twenty-seven bassoons, in nineteen horns, in seventeen flutes, in eight trumpets, in three trombones, and in six drums. In Franz's score there are about thirty movements with clarinets and about forty movements with bassoons. The result is that much that in Handel is effective by reason of its clear outline, is ineffective in



Franz by reason of continual touchings up with one and the same colour, a colour the like of which found no place on the great composer's palette.

To nine of the sixteen airs in the *Messiah* Handel wrote two-part accompaniments only—violins in unison and bass. For most of them Mozart wrote an independent second violin and a viola part; and to eleven of the entire sixteen he added wind-parts. In the English version of the *Messiah*, portions of Mozart's wind additions are cut out, but strange to say, the parts cut out are, in almost every instance, replaced by Franz with parts for clarinets and bassoons. In the English version this is effected in a much better way by giving the harmonies on the organ, on which instrument the tone colour may be slightly varied to suit variety of sentiment. A glaring inconsistency is exhibited in Franz's arrangement of "Rejoice greatly." Besides filling up the harmonies in accordance with his own plan, he actually quotes the first theme of "Every valley" in the clarinet part in the first bar of the opening symphony, and quotes it in so pronounced a manner as nearly to obliterate the "Rejoice" theme. Truly, this is a novel device for Handel, a device strangely prophetic of Wagnerian principles. Furthermore, to exhibit his ingenuity, Franz provides for the vocalist an *ad libitum* cadenza, apparently forgetting that all such extravagances have been given to the winds. Both Mozart and Franz mark the violin parts in "He shall feed His flock" *con sordini*, for which neither the older nor the younger arranger has lawful precedent. The English version contains no such instruction. "He was despised" Franz has outrageously mangled in form. Conductors have always been puzzled about the manner of performing this air, seeing that the composer directed a repetition of the whole of the E flat portion after the C minor, "He gave His back." Doing this makes the number inordinately long, and so some have cut out the C minor piece and gone on at once to the following chorus. Others have retained the C minor without repeating the E flat portion, but the result is an unpleasant tonal succession. Franz has found the knot hard to untie, and he has, like a bold man, cut it. Yes; he gives the two sections (E flat and C minor) and then repeats a *portion* of the E flat, destroying its form, and by removing the most impressive parts of the movement, burlesquing the pathos of the whole. Furthermore, he retains (not without distorting) objectionable things in Mozart's wind parts, which are not found in the English version of the score, altogether bringing his work on the best beloved of Handel's sacred airs to a most lame and impotent conclusion. "The trumpet shall sound" is treated by Franz in a similar manner. The way in which "He was despised" is dealt with is sad; the mutilation of the trumpet song is ludicrous. Several of the songs following demand scarcely any notice. Franz's mistake about "But Thou didst not leave" is referred to later on. In "How beautiful," he restores Handel's violin part without taking away the flute part given by Mozart; and in "Thou shalt break them" and "I know that my Redeemer liveth" he reproduces the things in Mozart's score which English authorities have wisely cut out. Mr. Prout is mistaken when he says that Mozart left the cadence at the end of the vocal part of "Why do the nations?" absolutely empty. The bar containing the word "vain" is filled up with six-four and five-three chords, by all the wind instruments and drums, which parts are, however, cancelled in the English version. He is again mistaken when he says "Thou art gone up on high" is not in Mozart's score. Handel wrote three versions, and Mozart retained the one for a bass voice. It is in the first Breitkopf and Härtel edition and in the English editions. It was sung at the Bir-

mingham Festival in 1834 and also at the Westminster Abbey Festival of the same year. Mr. Prout is again mistaken when he attributes to Mozart an error in the thirty-eighth bar of "Thou shalt break them," which error is not to be found in the old Mozart editions. These mistakes but little affect the consideration of the quality of Franz's version, but they show that the Mozart score from which Mr. Prout regularly quotes is an "edited and adapted" one, and therefore, not authoritative and reliable. My statements are mainly based upon the first and the last English Mozart editions, upon the Breitkopf and Härtel first edition, and upon a very old set of part-books which had been used in performances many times over, and which came into my hands about thirty years ago.

The objections to be made to Franz's treatment of Handel's choruses run on the same lines as those I have made to the airs. The objectionable strengthening of parts and filling of harmonies with clarinets and bassoons is found in nine choral numbers of the score. In "And the glory of the Lord," "And He shall purify," "For unto us," and "All we like sheep," are passages which Handel wrote for the voices with figured bass accompaniment only, but to which Franz has added accompaniments for clarinets and bassoons. Who has not felt the power of unaccompanied vocal passages in the choruses of the great classical masters? Is the human voice so imperfect an instrument as not to be tolerated when heard by itself, or with nothing but the stringed bass instruments? The thinness of Handel's score in certain places is a happy device for giving relief to the ear, and the presence of the added wind instruments is a burden and a distress. Franz's additions are sad smirchings of things in themselves pure and clear.

The beginnings of "And He shall purify," "For unto us," and "His yoke is easy" are given by Franz to soloists. It is said they were so by Mozart, but the English Mozart editions contradict this statement, and the Handelian edition of Arnold (date 1786) has the word *tutti* over the first passage of the first and third of these choruses, as well as the words *Oboe 1mo. e 2ndo. col soprano*. Here is fairly conclusive evidence that the composer intended these movements to be sung as choruses. Franz's personally stated reasons for adopting the solo arrangements for portions of these movements are that they are founded upon three of Handel's Italian chamber duets, and that they bear on this account traces of vocal solo compositions in their new form. English singers and hearers know them only as choruses, and an editor, whether a Mozart or a Franz, may expect to be held in derision in this country if he attempt turning portions of them into quartets. In "And with His stripes," and "He trusted in God," Franz doubles the parts throughout with clarinets and bassoons, and by so doing to a considerable extent nullifies the bright and telling characteristics of fugue music as rendered by voices and strings only. Similar treatment is adopted in "Let all the angels" and "Let us break," with similar bad results. Franz retains the wind parts added by Mozart in the "Hallelujah;" while in the English version they are much reduced. The German reviser appears, however, to have missed an opportunity when he neglected to write harmonies to the unison phrases "For the Lord God omnipotent reigneth." An oft-repeated anecdote (traditional) says that when these words were first sung in London, the hearers were so transported, that they altogether, with the King (who happened to be present), started up and remained standing until the chorus was finished. The practice has continued until now, and probably will ever continue to be followed, unless Franz's new version comes into use.

I must refer briefly to the wind parts added to Mozart's

score which have been used in this country for sixty or seventy years. I take no account of the late Signor Costa's. "For unto us" is the only chorus for which Mozart wrote wind parts without parts for bassoons, and for this chorus bassoon parts were written by George Perry, who, from 1832 to 1847 was leader of the Sacred Harmonic Society. Before the time of Perry trombone parts were added to the choruses, "For unto us," "Glory to God," "His yoke is easy," "Lift up your heads," "Hallelujah," "Worthy is the Lamb," and "Amen." These parts, heard for about ten minutes in all in a performance of three hours' duration, are in almost every instance duplicates of one or other of the lower voice parts, and are only used for giving weight to the *fortissimo* passages. They are said to be the work of a trombone player named Smithies, who early in the century was a member of the King's household band, and who was a trombone player at the Birmingham Festival of 1826. There is, however, some doubt about the authorship of the parts, as in notices of the *Messiah* printed about fifteen years after the introduction of Mozart's accompaniments, there are references which tell against the Smithies claim. Franz, of course, does not give them, for the reason that most probably he never heard them or heard of them. English musicians and English hearers have heard them during more than two generations, and (I am not speaking of the Costa alterations) have heartily approved. The want of them was powerfully felt at the last two Birmingham Festival performances.

There are three numbers of the *Messiah* score still to be noticed. The overture was written by Handel for strings only. Mozart added to the introductory grave two bassoons, two horns, and three trombones, leaving the *allegro* to the strings only. The usual method of playing in England has been to give the grave first with Mozart's wind parts, *forte*, and then to repeat it, without the wind, *piano*; the *allegro* being played *forte* throughout with the power and spirit proper to a fugue. Franz gives the grave both times with the wind and both times *forte*, adds an organ part to the last four bars of the *allegro*, and introduces therein a number of *piano* and *forte* marks. Thus, at bar 16 there is *piano*, at bar 29 *crecendo*, at bar 41 *pianissimo*, at bar 51 *crecendo*, at bar 71 *piano*, and at bar 77 *crecendo*. This surely is trimming up Handel's overture fugue in most un-Handelian fashion. The *crecendo* was an unknown musical effect in Handel's time, and was scarcely known in Mozart's time; and curious indeed were the effects produced at the Birmingham Festival performances of 1885 and 1888. Of the Pastoral Symphony it is only necessary to say that Franz follows Mozart in muting the strings. Mr. Prout is in error when he says Mozart gives the shorter version only of "O death!" He gives both, but the origin of the mistake may, I think, be traced to following the "edited" edition of Peters.

There are some other things which might be referred to as telling against the Franz score. The veteran German, in his preface, acknowledges that he knows nothing of Handel's second autograph, and yet it is the only MS. copy worthy of being followed. He has depended entirely upon the first autograph and upon printed scores, and consequently has made serious mistakes in allotting some of the airs to wrong voices, and giving them in wrong keys. The second autograph (which it must be remembered is the copy Handel used at the first performance, and at most of the subsequent performances he directed) contains important alterations in "But who may abide," "And lo! the angel of the Lord," "Rejoice greatly," "He shall feed His flock," "Thou art gone up on high," "Their sound is gone out," "How beautiful," "Why do the nations?" and "O death, where is thy sting." Informa-

tion about these alterations may be obtained from a little book, "Handel's *Messiah*," by W. G. Cusins, published by Augener and Co.

And now I will answer some of Mr. Prout's questions concerning the credentials of those who refuse acceptance of Franz's version of the *Messiah*. I speak for myself. I heard all the rehearsals which took place in London and in Birmingham before the 1885 and 1888 Festivals, and, of course, the subsequent performances. Before the first 1885 rehearsal I carefully compared Franz's score with the Handel and Mozart scores. To what extent I was qualified for doing this may be gathered from the following statements. My acquaintance with the full score of the *Messiah* as given in Randall's, Arnold's, and Preston's editions, dates from fully sixty years ago. I heard the Birmingham Festival performance in 1837; had an engagement as a singer for the 1840 Festival; was a violinist in the Festival band in 1843; for the *Birmingham Mercury* reviewed the Festival of 1849, and for the *Birmingham Daily Press* the Festival of 1852; was again a violinist in Costa's band in 1858, and have since then been constantly engaged either as a player or a critical writer. I have, furthermore, collected a mass of Handelian literature, which I think I may say is almost, if not quite, unique, and I hope before this year's Birmingham Festival comes off to compile what will be a fairly exhaustive history of the score of the Sacred Oratorio. Preparation for doing so will entail weeks or rather months of reading up, but I shall be well paid for my labour if I clear up only a few doubtful points serviceable for the maintenance, as it ought to be maintained, of the music of Handel's masterpiece.

In a second article on the *Messiah* subject, in the *MUSICAL RECORD* for May, Mr. Prout asks whether I propose to increase the band at the Birmingham Festival to 345, or to reduce the choir to 130; one or the other being absolutely necessary if we are to restore the Handelian balance of tone? I am not an advocate for the restoration of the balance of the Handelian tone, neither would I "enforce respect for a composer's rights in his own work, including the right to have his ideas presented as he meant them to be." If Mr. Prout will again read the paragraph which prompted the asking of this question, he will find out that he has credited me with opinions belonging to the *Daily Telegraph* writer.

I notice in Mr. Prout's first article about eighteen intimations that in sundry places Franz might have done better. These intimations are significant and suggestive. They show that Mr. Prout cannot escape seeing weak places in his friend's score; and they suggest that a revision of Franz may be looked for from Mr. Prout. If this is to be so, I know a commentator who will make a further revision, and so lovers of Handel's music will have a revised version of Mr. Prout's revised version of Robert Franz's revised version of Mozart's revised version of Handel's original score.

ANDREW DEAKIN.

Claremont Road, Soho Park,  
Birmingham.

I fear that the readers of the *MONTHLY MUSICAL RECORD* will by this time be growing weary of this controversy, and probably still more weary of reading my remarks on the subject. I should have been well content to leave the matter where it is; but as my very highly esteemed and old friend, Mr. Deakin, has thought fit to accuse me several times of having made mistakes, it is necessary to defend myself. In the commencement of his article he says that by comparing Franz's score with Mozart's I am placing myself in a false position. This remark only shows that, like a great many other people,

Mr. Deakin entirely fails to see what my position really is. I wrote my first article, not to induce the authorities at Birmingham, or anywhere else, to adopt Franz's version, but to defend Franz against Mr. Bennett's charges of "impertinence," and "meddling and muddling." I should never have mentioned the coming Festival at all, had not Mr. Bennett's remark that Mr. Stockley "would have nothing to do with the Franz impertinence" suggested the obvious reply that Mr. Stockley was too good a musician not to prefer Franz to Costa. To me it is a matter of the most absolute indifference whether Franz's version is performed or not. But, as I showed last month, it was necessary, in justice to Franz, to compare his version with Mozart's, because it professed to be only a completion and revision of that edition. In a private letter to myself, which I have his permission to quote, Mr. Deakin says, "I am quite prepared to grant that justice is on your side, so far as defending Franz from 'muddling,' 'meddling,' 'impertinence,' and the like are concerned." This honest admission, though no more than would be expected by anyone who has the pleasure of Mr. Deakin's acquaintance, gratified me much; and I have not the least dispute with him simply because he does not like Franz's arrangement. All I wanted was to clear Franz's reputation, and one at least of my opponents is candid enough to allow that I have done so.

Now for Mr. Deakin's accusations of inaccuracy against myself. The first is, "Mr. Prout is mistaken when he says that Mozart left the cadence at the end of the *vocal part* of 'Why do the nations' absolutely empty." I said nothing of the kind. Mr. Deakin seems here (as in other cases I shall mention later), to be incapable of quoting accurately. The four words I have put in italics, which entirely alter the sense of the passage, are Mr. Deakin's own addition. I was collating Mozart's score with Franz's, page by page, and I remarked that Mozart left the last two bars empty. I cannot understand how this can be taken to mean anything except the last two bars of the printed music—the cadence in E minor before the *Da Capo*. If Mr. Deakin will look at this, he will see that I made no mistake: the bars *are* left empty by Mozart.

He then says that I am again mistaken in saying that Mozart omitted "Thou art gone up on high," and that he gave the 38th bar of "Thou shalt break them" incorrectly. I am inclined to be severe with my friend over this matter, because his error here is utterly inexcusable, as I gave him more than a month's notice of it. His article was sent to the RECORD for the June number, but stood over for want of room, and was therefore, by Mr. Deakin's desire, sent back to him for revision. Meanwhile, however, the editor had forwarded me the MS. to look over. On reading it through, I saw at once that it contained some serious errors, and I therefore wrote to Mr. Deakin recommending him to revise it carefully before sending it again, and especially warning him that it was quite evident that he had not seen the original edition of the Mozart score at all. Notwithstanding this, he repeats his charges of inaccuracy in the revised article. I lay no claim to infallibility; but I should feel thoroughly ashamed of myself were I really guilty of such gross misstatements. But I have to inform Mr. Deakin that it is he, and not I, who is quoting from an "edited and adapted" version. I formerly possessed a copy of the original edition, which I gave to a friend more than twenty years ago. I had not seen the copy since, and spoke from memory—a fairly accurate memory, as it turns out. Finding my statement challenged, I went to the British Museum Library, where I knew there was a copy of the earliest Mozart edition, and examined it very

carefully. I find that all the statements I made about it are correct with one exception, and that, perhaps, the least important of any. I said that Mozart gave the shorter form of "O death, where is thy sting?" In that I was misled by the Peters edition, which (as I mentioned in April), was the one with which I collated Franz. But Mr. Deakin, in correcting me, is just as wrong as I am; for he says that Mozart gives both versions, which he most certainly does not; he only gives the same as Franz. In every other point I am right, and Mr. Deakin wrong. The 38th bar of "Thou shalt break them," is *wrong* in Mozart's score: the indications for solo voices *are* found in three of the choruses; and the air "Thou art gone up on high" is *not in the score at all*. Anyone who doubts my accuracy can verify my statements at the British Museum. My warning to my friend was given in vain!

Mr. Deakin's accusations of inaccuracy forcibly brought to my mind the old proverb about "glass houses," and I hope my good friend will excuse me if I now take my innings, and proceed to break a few panes in his greenhouse. I do this in no spirit of retaliation, but only to test the real value of some of his statements. I am not going to argue on behalf of Franz's edition at all; I am simply going to show that many of Mr. Deakin's positions are quite untenable. He seems to suffer from constitutional incapacity for accurate quotation. I have given one example in referring to "Why do the nations." In speaking of the accompaniment of recitatives by the violoncello and double bass, he quotes me as calling it "a scraping nuisance." I never called it so at all; what I really said will be seen in my April article, p. 74, col. 1. The matter is of no practical importance here, except as a symptom of the disease I have just referred to. But in his remarks on the treatment of recitatives, I find far more serious errors. He quotes Dr. Hopkins as expressing an opinion that Handel supplied harmonies to all the unaccompanied recitatives on the organ. I showed conclusively last month that Handel never accompanied them on the organ at all, and as therefore I could not help doubting whether Dr. Hopkins had expressed the opinion attributed to him, I wrote to that gentleman to inquire. He replied:—

The conversation I had with Sir George Smart relating to Handel's method of "filling in," had reference to his *songs* only, and was quoted by me in "Grove," Vol. I., p. 22, col. 2. Our conversation did not extend to the subject of Handel's method of accompanying the simply figured recitatives, respecting which I did not receive any information, and on which, therefore, I have never ventured to give an opinion.

Most fortunately, however, Sir George Smart had a much longer conversation on the same subject with Sir George Macfarren, whose marvellous accuracy of memory was well known. When, on December 7th, 1885, I read at the Musical Association a paper on "The Orchestras of Bach and Handel," Sir George Macfarren, in the discussion which followed, gave a full account of this conversation. It was taken down by a shorthand writer, and appears *verbatim* in the *Proceedings of the Musical Association*. I quote only the few sentences referring to the point I am now discussing. The italics are my own:—

He [Bates] had by the side of the organ in the Hanover Square Rooms a harpsichord. In choruses he played on the organ; in most of the songs, and in all of the *recitatives* he played on the harpsichord. . . . It had always been the custom in Handel's time to accompany *recitatives* on the harpsichord, strengthened by a single violoncello and double-bass player of the bass part only.

Mr. Deakin finds no evidence that Handel ever played on a keyed string instrument when performing his oratorios. He himself refers to Bates as an authority. Does



he consider the above extract no evidence? If he desires more, let him consult the score of *Saul*, where the exact employment of the organ is indicated throughout the whole work by Handel himself. We find that the organ is not employed to fill up the harmony in a single one of the songs. Does Mr. Deakin suppose that Handel sat with his hands before him doing nothing, and left somebody else to fill up the harmonies on the harpsichord? The thing is too absurd!

My good friend's singularly unfortunate inaccuracy of quotation shows itself again in the extract from Burney. He says that the historian plainly states that the keyboard of the harpsichord was only used for playing the organ. Most unluckily he has in quoting omitted a line which quite alters the sense. He also misquotes "twenty-seven inches" instead of "twenty feet seven inches." I give Burney's original text, putting the line omitted by Mr. Deakin in italics:—

The keys of communication with the harpsichord at which Mr. Bates, the conductor, was seated extended nineteen feet from the bottom of the organ, and twenty feet seven inches below the perpendicular, [ &c. ]

The obvious meaning of this is that, by means of what is technically known as a "long action," the organ keyboard was brought down to the side of (or possibly just over) the harpsichord, just as Handel had it for his oratorios. As the organ must have had a keyboard of its own, it seems to me ridiculous to suppose that a harpsichord was taken into the Abbey merely to provide what the organ already possessed! But if Mr. Deakin had read three pages farther, he would have found on p. 11 a sentence most distinctly implying that the harpsichord was used. In speaking of the selection of sub-directors to assist Mr. Bates, Burney says that in order not to weaken the orchestra, care was taken to select either such gentlemen as had ceased to perform, or those whose instruments were "the organ and harpsichord, of which only one was wanted." Notice that Burney here says "the organ and (not or) harpsichord." If the harpsichord was not to be used in the performance, can any possible reason be given why it should have been mentioned here at all? Evidently Bates, according to custom, played both instruments. The fact referred to by Mr. Deakin, that Handel was always advertised to play upon the organ, may be accounted for by his habit of introducing organ concertos between the parts of his oratorios, and is in any case no proof whatever that he did not play the harpsichord also.

Mr. Deakin appears to labour under a singular hallucination as to the meaning of a figured bass. Speaking of the choral passages which Handel wrote with figured bass only, he says, "Who has not felt the power of unaccompanied vocal passages in the choruses of the great classical masters?" I am really astonished that it should be necessary to inform him that passages with figured bass are not "unaccompanied vocal passages," but were to be accompanied by the organ or harpsichord. Nobody knew the powerful effect of unaccompanied passages for voices better than Handel. If Mr. Deakin wishes to see how these were indicated, let him turn to the MS. of "Since by man came death" and "For as in Adam all die," and he will find that the bass line is left absolutely empty. His objection to Franz's addition of clarinets and bassoons to the choruses on the ground that the procedure "nullifies the bright and telling characteristics of fugue music when it is rendered by voices and strings only," seems to spring from the same misunderstanding. There is not one single chorus in the *Messiah* which Handel meant to be rendered by voices and strings only; the voice parts were to be played on the organ throughout. Every chorus in the

work, without exception, has indications in Handel's manuscript that the organ is to be used.

It is difficult to treat seriously Mr. Deakin's ludicrous argument that the use of clarinets and bassoons by Franz for filling up the harmonies is "reprehensible," because if an organist accompanied the music with the combination of stops most nearly resembling these instruments (I suppose Mr. Deakin means the clarinet and bassoon stops on the choir organ) the effect would be "execrated." No doubt it would; but the fallacy underlying the argument is the implied assumption that it is possible for the orchestra to reproduce exactly the effect of the organ, or the organ that of the orchestra. Besides this, despite my friend's assertions, we have the most positive evidence that Handel did not generally fill up the harmonies on the organ. Mr. Deakin has been an organist for a good part of his life; and I will content myself with asking him three questions: The quartet and chorus, "Blest are the departed," in Spohr's *Last Judgment*, is accompanied throughout by clarinets and bassoons only; Would Mr. Deakin therefore accompany this piece on the organ by the stops most nearly resembling those instruments? Secondly, What orchestral combination can he suggest as a better substitute for organ tone? If he says, use the organ itself, I reply that that is positively and absolutely un-Handelian, as the score of *Saul* conclusively proves. Nothing is easier than this purely negative criticism of fault-finding; to be really useful, criticism should also be able to show how to improve the faults complained of. My third question is, Seeing that Mr. Deakin tells us at the end of his article that he does not insist upon the composer's "right to have his ideas presented as he meant them to be," how does he reconcile this with his objection to the use of clarinets and bassoons on the ground that they introduce "a colour the like of which found no place on the great composer's palette"?

Just one word as to Mr. Deakin's astonishing statement that "the *crescendo* was an unknown effect in Handel's time, and was scarcely known in Mozart's time." The *crescendo* is to be first met with in the madrigals of Domenico Mazzocchi, which appeared in 1636, nearly fifty years before Handel was born; we find it in Pergolesi's "Miserere," which was written not later than 1736, as the composer died in that year. My authority for this statement is the full score of the work, of which I possess a copy. As to its being scarcely known in Mozart's time, he uses it continually in his two earliest operas. In *La Finta Semplice*, which he wrote at the age of 12, it is seen in twenty-two numbers out of twenty-seven, sometimes eight or ten times in the same number; and in *Mitridate*, composed two years later, it is in eighteen numbers out of twenty-four. Really, writers ought to be more careful about their facts before proceeding to argue from them.

Mr. Deakin says that he is not an advocate for restoring Handel's balance of tone, and that I have been crediting him with Mr. Bennett's opinions. I am sorry if I have misunderstood him, but he evidently fails to see the force of his own words. When he says that Mr. Bennett "nobly maintains his position, being one of those who would, at all costs, enforce respect for a composer's rights in his own work, including the right to have his ideas presented as he meant them to be," surely, if words have any meaning at all, he is endorsing Mr. Bennett's opinion! If I have misrepresented him, I fear he must blame his own method of expressing himself.

I have entered into no discussion of the various æsthetic questions raised by Mr. Deakin's paper, because on all such matters of taste there can be no disputing. I have simply endeavoured, as temperately as

possible, to correct mistakes as to facts. I have already spent over this discussion much more time than I can well afford, and I now leave it to be carried on by others if they wish. Having succeeded in the vindication of Franz's reputation—the only object I have had in view throughout—I have, at all events for the present, no more to say in the matter.

EBENEZER PROUT.

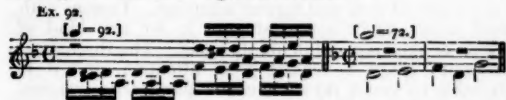
## THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST

(Continued from page 104)

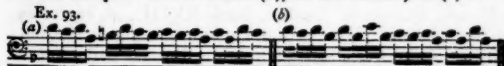
VOL. V.\*

### NO. 24, Toccata and Fugue in D minor:—



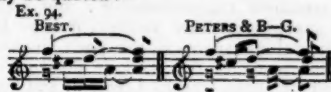
Dr. Rust does not class this among the Toccatas, but includes it in his second collection of "Six Preludes and Fugues," the work appearing in the B—G, Vol. XV., as No. 8, p. 136. The title Toccata is given in the Peters edition, and it will be found in the third volume, No. 3, p. 30. It is the ninth of the organ pieces named by Forkel, and is generally termed the Dorian Toccata on account of the melodic form of the fugue subject. The date of composition is unknown, and Spitta says it must be assigned in general terms to Bach's central period. No autograph is known, and Dr. Griepenkerl states that correct readings of this toccata were attained with great difficulty. Some of the "variants" could not be considered as errors, "and in some we could even recognise the correcting hand of the master himself." Ultimately the MS. copies of Kellner and Krebs were used as the basis of comparison. Dr. Rust had five MSS. in the Berlin Library, as well as one belonging to Pastor Schubring available for his edition. It may here be added that three MSS. give the title "Prelude," and three "Toccata." The following scrutiny will show that the differences were not of a very important nature. It may, however, be stated at the outset, that neither in Peters or the B—G is there any key-signature to this composition; but it is, very properly I think, added in Mr. Best's edition.

In the third bar of the Toccata, top part, the first *c* is natural in Best and the B—G, but sharp in Peters. There is a very obvious misprint in b. 1, l. 3, p. 361, in Best, second voice: the first two notes should be semi-quavers, and the last, *d*, a quaver. I mention this as the arrangement as it stands: a quaver, and then two semi-quavers, may easily "throw" a reader at sight. Over the long *e*, p. 363, l. 2, b. 1 and 2, in the other editions there is a trill marked in parenthesis. In the third bar the middle part is in Best as (*a*), in the others, as (*b*):—



For the first two groups, the part above may be justification, and for the last, the corresponding group in the next bar. In this next bar Mr. Best makes the sixth and seventh chords correspond with the second and third; in Peters and the B—G the middle notes are *a* and *b*. Bar 4, l. 3, same page, Mr. Best on the third beat makes the upper note, *a*, a crotchet, and

assigns the arpeggio figure to the second voice; in the other editions the top note is a semiquaver, and progresses downwards in arpeggio. In the first bar, p. 364, upper part, third beat, there is a different way of writing which may be quoted:—



This is continued in the five measures that follow, and will be found again on p. 366, l. 3, b. 2, and following measures. Page 365, l. 1, b. 3, middle, the last note of every group is *g*, in the other editions the last note of the second and fourth groups is *c*. Peters' edition has a trill over the semibreve, top part, p. 33, l. 2, b. 2; in Best, p. 365, l. 1, b. 4, the trill is omitted, and so in the B—G. The third bar of the next page, has in the middle part, *a* as the last note of every group; in Peters the second and fourth groups end with *g*. This must be a misprint, as Rust says all the MSS. agree with the text as given by Mr. Best. The long note, two bars later, has, again in Peters, a trill, but not in the other copies. In the last bar, p. 367, last group, treble, the other editions have a note, *d*, under the second quaver. This seems superfluous as it spoils the sequence. Page 368, l. 2, b. 1, the *b* in the third group is marked natural, and so in the B—G, but not in Peters. Two bars farther on, middle, the first chord, in Best and the B—G, is *e* in Peters the lowest note is *c* sharp. Rust says all the MSS. have the chord as in Best, but in three the pedal note is *c* sharp. The third note in the pedal, same bar, is *c* sharp, but in Peters it is not so marked, probably a misprint. The third and fourth bars, p. 369, middle part, show a "figure" eight times repeated. In Peters the fifth group breaks it by having *a* as the last note. Rust shows, in his preface, the evident design of the composer, and quotes the passage as given in the seven MSS., only two of which agree among themselves, and not any one with the text as it appears in the B—G and Best. Peters has again a trill over the semibreve in the bar following, but it is not marked in the other copies, although Rust gives a mordent to the middle note of the chord, R. H. Bar 1, l. 3, same page, in Best the second chord is like the first; in the others the lowest note is *c* sharp instead of *e*.

The text of the Fugue is absolutely without variance in the whole of the editions under comparison, save in the last chord, the B—G and Peters inserting a middle *d*, which Mr. Best omits. However, he gives the *Schleifer* (p. 374, l. 1, b. 6,) which Rust finds in the best MSS., and which Peters omits, but there all difference ends.

STEPHEN S. STRATTON.

(To be continued.)

## THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational purposes,

CONSISTING OF

HISTORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS, ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

BY E. PAUER,

Principal Professor of Pianoforte at the Royal College of Music, &c.

AN HISTORICAL SKETCH (continued from page 135).

As little as the world could profit by the existence alone of intellectual professors and men of genius, so little could we enjoy a life which consists merely of so-called

\* Augener & Co.'s Edition, No. 9,805

comforts, produced by mechanical contrivances and unelevated by intellectual gifts. The importance of mechanical or technical excellence must never be underrated; it is just the very excellence of technical execution, the apt and natural exponent of genius, which makes intellectual greatness comprehensible; and concerning the present more immediate subject, it may be said, that the technical execution is the garb in which the intellectual substance of the work is presented to the listener. And for these reasons Clementi and his pianoforte works are entitled to great respect; he gave an immense impetus to mechanical execution, not only by inventing new technical figures but also by reducing the art of fingering to a regular, reliable, and practical system. His sonatas are brilliant, fluent, and well constructed, but they lack a certain passion, the sacred fire of genius, tenderness, charm, and gracefulness, and sometimes they appear somewhat cold and conventional, at times, also, a little dry, pedantic, and even uninteresting. But, on the other hand, it cannot be denied that Clementi did a great deal to extend and improve the form of the sonata as left by Emanuel Bach, and that in many of his compositions he imparted the expression of a certain grandeur, unknown to his day. For these reasons Clementi influenced Beethoven in the composition of his sonatas and concertos to a greater extent than either Haydn or Mozart. With them the pianoforte was only a chamber instrument, whilst with Beethoven it developed itself by degrees, more or less, to a representative of the orchestra, and for this cause Clementi's studies are (with those of J. Baptist Cramer) useful for the proper performance of Beethoven's sonatas. The number of Clementi's sonatas and other pieces is great; of sonatas we have 64, of sonatinas 12. In Breitkopf and Härtel's complete edition, the Nos. 1, 6, 16, 19, 30, 31, 57, 63, and 64 are generally recognised as the best. Of his studies the great work "Gradus ad Parnassum," 100 studies in the severe and elegant style, is decidedly the most important. Most of the studies are, to our present taste, too long, and some of them even too fatiguing; besides, the collection contains arrangements of other works, canons and fugues, which evidently were written at a much earlier period. The work "Préludes et Exercices dans tous les tons majeurs et mineurs," appeared already in 1790, whilst the "Gradus" was published in 1817. Another educational work is called "Introduction à l'art de toucher le Pianoforte, avec 50 leçons," this work appeared in 1797 in London, but exists likewise in a Leipzig edition (Peters). André, of Offenbach am Main, published 8 cadenzas; Diabelli, of Vienna, a "Grand Exercice doigté," edited by Czerny; an "Étude journalière dans tous les tons," Paris; and a collection of "Caprices, Préludes, et Points d'orgue, composés dans le goût de Haydn, Mozart, Kozeluch, Sterkel, Wanhal et Clementi, Op. 19"—complete the number of Clementi's studies. Besides these he left us 5 caprices, 6 fugues, a toccata (well known), a toccatina in A, 11 books of variations, 36 waltzes, 12 minuets, and 12 monferines; 7 sonatas for four hands, 2 sonatas for two pianos, about 40 sonatas for piano and violin (or flute), and the same number of trios for piano, violin (flute), and violoncello, conclude the number of his works. An interesting publication is also Clementi's "Practical Harmony," printed in London.

## STEP IV.

*Scharwenka, Xavier*, Op. 49. Two minuets in E and E flat. Both minuets are strong, healthy, and vigorous pieces. No. 1 has a proud and imperious character; it reminds somewhat of the minuet in Mozart's immortal G minor symphony, and Scharwenka's introduction of a

few passages conceived in the older style gives it a peculiar charm. The trio in E major is a happy relief and contrast to the more vigorous first part. No. 2 is majestic and bright; the performer has to take a good deal of trouble in order to conquer the difficulties of the double notes; persons who have but a small hand may be excused for leaving out the lower notes of the double runs. A peculiar beauty is possessed by the trio in C minor, its polyphonic style renders it highly interesting, and if played strictly legato it will be of great effect. Both minuets possess a rich musical substance and a concise structure.

*Nicodé, Jean L.* "Adagio de la Sonate en Ré bémol." This slow movement is decidedly interesting, its character is that of nobility and grandeur, and it is evidently a composition on which the highly gifted composer has devoted a good deal of time and earnest attention. Persons with small hands ought not to attempt it, for any kind of jerking or skipping will injure its effect. The rhythmical intricacies (page 2) require great attention, and it is advisable to count throughout the piece *four* quavers, and not to depend upon a division of the bar in only two crotchets. The whole adagio is indeed a capital study for style and earnest yet deep expression.

*Moszkowski, Moritz.* "Album espagnol," Op. 21. The now celebrated "Album espagnol" was originally written for four hands, and has been arranged for two hands in an eminently satisfactory manner by Max Pauer. The charm of the melodies, quaintness of rhythm, and truthful correctness of the national expression, must be universally admired: the spontaneity of invention, clearness of structure, and nobility of harmony are qualities more particularly to be praised, and will be heartily welcomed by students who may have been tired by dry and long studies. Of the four pieces, No. 1 in G is the most vigorous, whilst No. 3 in F sharp (minor) is decidedly the most fascinating.

## STEP III.—STUDIES.

*Pauer, E.* Progressive pieces from "Pauer's Training School." Exercises and Studies on the Shake and Arpeggio. Twelve technical exercises for both hands, each two bars long, afford the opportunity of getting the fingers supple and flexible. These are followed by six shake-studies; although their difficulty is not great, and might even be overcome by performers of pieces belonging to Step II., they will be more effectively rendered by more advanced students, for absolute clearness and correctness are attributes of a tolerable command over the technical execution. The teacher is advised to insist on a careful observation of the crescendo and diminuendo signs.

"Eighteen Preparatory Arpeggio Exercises, and Fifteen Arpeggio Studies by Beethoven, Cramer, Kalkbrenner, Loeschhorn, Mozart, and Pauer." The whole book will be found very useful; the studies are full of variety, and, in as far as the arpeggio is one of the most used technical figures, a complete acquaintance with its different forms will be highly advantageous.

*Berens, Hermann.* Studies, Book XVIII.; 46 exercises for the left hand. Not without good reasons is the left hand considered the weaker one; the Italians call it *mano sinistra* (the dark hand), the French *main gauche* (the awkward hand), the Germans *die linke Hand* (which also means "awkward"), and the English name it the "left hand," most probably because it is, to use a common expression, often "left" out. In order to strengthen it, and to give to it the same aptitude which the right hand possesses, Berens's 46 exercises are very valuable. The teacher may advise the pupil to take four or six at a time, to play each about 20 or 24 times, and to attack



afterwards the scales. If the pupil feels a certain cramp-like sensation in the arm, it is best to rest for a minute or so. If practically employed, the student will derive undoubted benefit from them.

*Bach, Johann Sebastian*, Small Preludes and Fugues edited by Giuseppe Buonamici. Every teacher will be grateful to Signor Buonamici for having collected these veritable gems, and having thus provided a regular and systematic preparation for the illustrious master's incomparable "Well-tempered Clavecin." It is a great and decided mistake to begin the study of Bach's works with his 48 Preludes and Fugues; before this great work is attempted, the student ought to be made acquainted with some of the French or English suites, the Italian concerto, not to forget as the very best beginning, the "Invenzioni a due parti," to be followed by those for three parts. Although the suites do not contain any fugues, they will give smoothness and evenness to the execution, besides the delicious gavottes, bourrées, passepieds, and other dance-tunes, will be a welcome relief to the earnestness and rigour of the study. But as a regular introduction to the "Well-tempered Clavecin" nothing can be better than the present collection, for it presents 18 fugues of a much easier execution. The Fugues Nos. 1, 2, 5, 8, 9, and 11, are by Bach's son, Wilhelm Friedemann. The teacher will with interest read the preface of the work, which contains much excellent advice.

(To be continued.)

### Our Magazine of Good Words.

A POET sings, because, like the bird, he cannot help it: something swells in his breast, and in his thoughts. The song will out: it spreads like the light, it rises like the waves. But very often Nature places a leaf of her great music-book before him, and it is a challenge to sing—and then he sings from her notes.—*Hans Christian Andersen*.

A MUSIC fairer than anything on earth is often sounding in the spirit of the true musical seer.—*H. R. Haweis*.

FROM the depths of the soul brought forth, she (Poesy) can only by the depths of the soul be understood.—*Beethoven*.

BEETHOVEN is felt because he expresses, in full tones, the thoughts that lie at the heart of our own existence, though we have not found means to stammer them as yet.—*Margaret Fuller Ossoli*.

THE cultured musician can study a Raphael Madonna with the same profit that the painter can study a Mozart symphony. Again, to the sculptor every actor becomes a piece of nature in repose; to the latter, the works of the former become living forms; to the painter the poem becomes a picture; the musician transposes the painting into tones.—*R. Schumann*.

FROM counterpoint to composition is as far as from grammar to eloquence.—*J. J. Rousseau*.

LESS enthusiasm for me, mademoiselle! I should not like to be to living and creative spirits like the manchineel tree, whose shade stifles the birds. A piece of advice: Do not be of any school, especially not of mine.—*R. Wagner, to a young French lady composer*.

HANDEL, notwithstanding his inexhaustible invention, and wonderful talents in the sublime and pathetic, is subject to fits of trifling, and frequently errs in the application of his imitative contrivances. In that song, "What passion cannot music raise and quell," when he comes to the words, "His listening brethren stood around, And, wondering, on their faces fell,"—the accompanying violoncello falls suddenly from a quick and high movement

to a very deep and long note. In another song of the same piece [Dryden's Ode on St. Cecilia's day], "Sharp violins proclaim Their jealous pangs and desperation, Fury, frantic indignation, Depth of pains and height of passion, For the fair disdainful dame;" the words "Depth of pains and height of passion," are thrice repeated to different keys; and the notes of the first clause are constantly deep, and those of the second as regularly high. The poet, however, is no less blamable than the musician. And many other examples of the same kind might be produced from the works of this great artist.—*J. Beattie*.

OF all artists, musicians have the least time for reading. The manner in which many authors speak of their art shows this only too well.—*J. J. Rousseau*.

IT lies in the nature of human advance on the road of improvement, that whatever be a man's occupation, be it handicraft, or art, or knowledge, or moral conquest of self, at each forward step which he takes he grows more conscious of his shortcomings. It is thus with his whole career, and those who rise highest are least satisfied with themselves.—*J. A. Froude*.

NOTHING can be beautiful which is not true.—Nothing can atone for the want of truth.—*Ruskin*.

BEAUTY is truth, truth beauty—that is all

Ye know on earth, and all ye need to know.—*Keats*.

R. H. HORNE went on a bitterly cold day in winter to see Leigh Hunt, and found him in a large room with a wide, old-fashioned fireplace. He had dragged his piano on to the hearth, close to the large fire, leaving only room for himself and his chair, and was playing with the greatest enjoyment. "My dear fellow!" cried Horne, "are you aware that you are ruining your piano for ever and ever in that heat?" "I know—I know," murmured Hunt, "but it is delicious!"—*From the "Athenæum."*

### Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—May I be allowed to say a few words by way of parenthesis in the interesting discussion concerning Additional Accompaniments in general, and Robert Franz in particular? The subject has had a great interest for me for the last fifteen years, starting from the point when a fierce war raged in Germany between Franz and Spitta (the musical historian) concerning the treatment of Bach's works. At the outset, a supporter of Franz, I was compelled, in face of the common-sense arguments of Spitta backed up by personal experience, to change sides. I do not for one moment admit that my change of mind as to Franz's honestly stated views diminished in the least my respect for him as a composer or as an artist. He had abundance to say for himself and said it well, but with all respect for him I had to agree to differ with his tenets. It was always obvious to me that he founded his theories on grounds which to him were conclusive. To me they were not so. I plead guilty, in the case of Handel's *Messiah*, to differing *in toto* from the divine master, Mozart. But my doing so does not imply any want of appreciation or love for his works.

My main objection to Franz's views is that his method of added instrumentation is destructive of the character of the orchestration of the eighteenth century: it introduces delicate and detailed nuances of expression, peculiar to the nineteenth century, which are wholly unlike the blocks of various qualities of sound used by the eighteenth century masters. We mix our colours and shade them off, while they contrasted strong colours with each other in sharp lines of demarcation. Hence the

extensive reduplication of wind instruments, which in our time has disappeared. But I hold that it is quite possible, if not accurately to reproduce the actual quality of sound which Handel and Bach aimed at, at any rate to preserve the general balance of their orchestra; and Franz's method seems to me to tend to obliterate this balance. He paints, with the brush of an excellent artist, over the colours of a cruder but greater master, in order to bring the picture up to date, and thus influence the taste of many who are not educated up to more antique methods of expression. But I apprehend that a Giotto, even if its colours have partially faded, is better left alone for the admiration and education of the few, than painted over and modernised for the amusement of the many.

As regards additional accompaniments, my experience is that they are wholly unnecessary. Bach's B minor Mass, for example, is complete without them, and is always performed without them now in this country. I assume that the figured bass is supplied reverently and in the spirit of the original upon the organ. But even the Mass, as it stands, is spoilt unless the balance of tone is preserved. The performance at Eisenach at the unveiling of Bach's statue was conclusive proof that doctoring by modern hands was not needed and would be superfluous. I applied the same method at a performance here of the *Matthäus Passion*, and the effect of the preserved balance and quality completely revolutionised the whole tone of the work, to its immense gain. I confess that in English performances I double the thin-toned oboes with C clarinets with a fined-down reed in the proportion of one clarinet to three oboes, the average effect produced being then equivalent to the thick quality of the German oboe. In the case of the cantata "My Spirit was in Heaviness," I had to discard Franz *in toto*; and concluded that he wrote his clarinet and bassoon parts for occasions when no organ was available (as he stated also in his edition of Astorga's *Stabat Mater*). But even for the purpose he intended, the workmanship, fine in itself, did not seem to me sufficiently characteristic of Bach's style. It was at once overdone and underdone. Nor did it reproduce the species of accompaniment which an organist would or could have played. During my tenure of the conductorship of the Bach Choir many cantatas of Bach have been produced, but always as Bach wrote them, and with the wind instruments in proper proportion to the strings.

The result of the present controversy seems to me to point to the desirability of producing the *Messiah* and other works as Handel left them, the pianoforte supplying the place of the harpsichord, the figured basses being carefully filled up by pianoforte or organ, as required, and the proportion of wind instruments preserved. The charge that the organ is played too loudly must be allowed to be the fault of the organist. He can easily remedy this defect. Upon the relative strength of chorus and orchestra I do not lay so much stress. In the church choir for which Bach wrote all were probably picked and well educated singers; in our choral societies it may be said without disrespect that there is always a certain amount of ballast which does not largely add to the volume of sound. A picked choir of eighty voices can make as much actual noise as a chorus of 300, the difference being rather in thickness than in force.

In the case, therefore, of Mozart and Franz, I feel rather inclined to ejaculate "A plague on both your houses!" To this principle I have acted up by producing here Handel's Ode on St. Cecilia's Day, as he wrote it, and without the assistance of Mozart. The effect in the performance amply proved the success of the

experiment. The same was done, and equally successfully, with *Israel in Egypt*. All I plead for is the performance of eighteenth century works as they were written; that Mozart chose to modernise the *Messiah* is no argument for retaining his work, any more than for retaining corrupt versions of Irish and Scotch songs because Beethoven so arranged them. Both these great mortals, as it seems to me, made a mistake; Mozart's mistake being so magnificent that it blinded the eyes of the best conductors of the century—and Franz's.—Yours very faithfully,

C. VILLIERS STANFORD.

Cambridge, May 30th, 1891.

#### LETTER FROM LEIPZIG.

THE theatrical event of chief importance since my last communication has been the first production here of Wagner's *Tannhäuser* in the so-called Parisian version, which presents several notable points of difference from the original. The first scene in the grotto of Venus is much amplified, and there are many other alterations in the first and third acts. The first scene between Venus and Tannhäuser affords fine scope for spectacular display. Herr Director Staegemann had made the most of his opportunity here, and the effect was brilliant. The musical additions, on the other hand, can hardly be called improvements. The finale of the first act loses dramatic force by being lengthened. The performance was quite satisfactory. Herr Perron as Wolfram and Frau Moran-Olden as Elisabeth were equally successful in their acting and singing; but Herr Hübner, the Tannhäuser, has hardly the histrionic ability which such a part demands. The smaller parts were in unusually excellent hands.

Frau Moran-Olden, our *prima donna*, is leaving Leipzig at the end of June, so she has been heard in all her most brilliant rôles at a number of farewell performances. She is especially great in the music of Wagner. As Adriano in *Rienzi*, Elisabeth in *Tannhäuser*, Ortrud in *Lohengrin*, she has made a reputation here. Before her departure, she will also sing in the *Nibelungen* Trilogy, Weber's *Euryanthe*, and Goetz's *Taming of the Shrew*. Fräulein Doxat, of Elberfeld, is to be her successor here. This lady will not find it easy to fill the place so worthily held by Frau Moran-Olden, although she is said to possess personal attractions to which her predecessor could certainly not lay claim.

First among the concerts we have to notice was the symphony concert given for the benefit of the bandmasters of the German army. The promoters brought forward an excellent scheme, including Beethoven's C minor Symphony and Siegfried's "Rheinfahrt" from the *Götterdämmerung*. Two novelties were also performed: "An Bacchus," a dithyramb, by Theodor Gerlach, and a piece of programme music called "Julius Cæsar," by G. Schaper. The first-named is unpretentious and pleasing, and found much favour with the audience. Not so Herr Schaper's symphonic poem. Although the composer had been at the pains to distribute through the town a pamphlet explaining his music, it completely failed to awaken any interest in the audience, whose condemnation of the work, with regret, we are compelled to endorse. At the same concert Fräulein Meta Walther, one of the best lady pianists in Leipzig, gave a good rendering of Chopin's F minor Concerto, Liszt's Polonaise in B flat, and two pretty pieces by the Herr Schaper mentioned above.

At a recent concert of the Liszt Society Mr. d'Albert conducted his overture to *Esther*, and played his pianoforte Concerto. The latter is altogether too long, and, in spite of the composer's masterly rendering, produced an unmistakable effect of boredom on the audience. Liszt's *St. Elizabeth*, sung by the Sing-Akademie choir from Halle, and accompanied by a military band, completed the programme. The chorus was excellent, but the military band scarcely up to its difficult work. The soloists, Frau Emilie Wirth and Herr Hungar, proved equal to their not too exacting duties. There was a large and enthusiastic audience.

Herr Hausmann, of New York, has been here giving a

lecture on the new Janko keys, with practical demonstrations. We wonder how long it will be before these keys supersede those at present in use all over the world. A class for the study of them, founded at the Leipzig Conservatoire, has already two pupils!

## Reviews of New Music and New Editions.

*Fourth Organ Concerto*, with orchestral accompaniment. By G. F. HANDEL. Edited, arranged, and supplemented with a cadenza by W. T. BEST. (Edition No. 6,764; net, 2s. 6d.; Organ part only, 6,764a, net, 1s. 6d.) London: Augener & Co.

THIS is the fourth of Handel's first six concertos, and one of those consisting of four movements, which in the present case are an *Allegro* (F major, C), an *Andante* (B flat major, C), an *Adagio* (D minor, C), and an *Allegro* (F major, C). Mr. Best's edition gives the concerto "as performed at the Handel Festival, Crystal Palace, 1891," including a brilliant cadenza based on motives of the first movement, for which it is written. The play-impulse dominates even more in this than in other instrumental compositions of Handel. The fourth concerto is a dallying with tones rather than an expression of thoughts and feelings. Its aim is to entertain and delight, not to edify and move the audience. In form, the composition differs of course greatly from the concerto of Mozart and his successors, with its first and second subject, working-out section, &c. The short third movement (beginning in D minor and concluding on the dominant) has a transitional character, the last is fugal. As to the orchestra there are two violin parts, a viola part, a bassi part, and two oboe parts. The bassoons, when employed, go with the basses, and their entrances and pauses are marked in the bassi part. The oboes, although they have special parts, practically double the first and second violins. No one who knows anything of Handel need be told that the concerto is highly effective; no one who knows anything of Mr. Best, that his edition is worthy of the composition and the composer.

*Trois Pièces pour piano*. Op. 35. Par S. NOSKOWSKI. (Edition No. 6,276; net, 2s.) London: Augener & Co.

THESE three pieces are a *Conte d'hiver*, a *Duma* (with the sub-title, *Une vieille Romance*), and a *Valse dolente*. A pleasing dreaminess distinguishes the "Winter Tale," whose character fully corresponds to the title. After a running symphony, a charming melody floating on a waving accompaniment unfolds the tale which arrests our attention. In the *Duma* (Elegy) an expressive *cantilena* (*Andante cantabile*), tintured with sweet melancholy, appears and reappears differently placed and accompanied, and is once interrupted by a vigorous contrasting section (*forte, appassionato*, &c.) The interesting *Valse dolente* (*Poco Moderato espressivo*) may not captivate the hearer on the first hearing, but it will grow upon him, at least if it is played, as it should be, with delicacy, fire, piquancy, and abandon.

*Wieserfest*. Two pieces for piano. Op. 360, Nos. 1 and 2. By F. KIRCHNER. London: Augener & Co. In his Op. 360 Kirchner shows no signs of the decay of those qualities that have made his previous publications so popular. The present work consists of two pieces, printed separately, a March (*Festzug*, Festival Procession) and a Ländler, or slow waltz (*Spiel und Tanz im Freien*, Playing and Dancing in the Open Air). Both

are pretty, but we like especially the graceful, good-humoured Ländler.

*The Genesta Gavotte*, for the pianoforte. By J. W. IVIMEY. London: Augener & Co.

THE fashion of gavottes is not yet a thing of the past, and there is as little objection to them as to waltzes. Mr. Ivimey's gavotte is of a catching rhythm and tunefulness, to which interests is added in the trio that of an *obligato* second part.

*Pantomime Scenes*. Pianoforte duet. By CECIL GOODALL. London: Augener & Co.

TWO easy unpretentious pieces. They bear respectively the titles "Harlequin" and "Columbine," and are pretty, the latter being more so than the former. "Harlequin" presents itself of course in a merry, grotesque *Vivace*; "Columbine" is a tender *Poco lento* and a sprightly *Allegretto con vivacità*.

*Lauterbach*. Valses alsaciennes pour piano à quatre mains. Par J. B. WECKERLIN. London: Augener & Co.

OF M. Weckerlin's set of waltzes there is not much to say. For, though well-conditioned and pleasing, they possess no outstanding qualities. Duet-players in search of something easy in the way of dance music will find in *Lauterbach* what they want.

*Follia con variazioni* a violino solo e violone o cimbalo da ARCANGELO CORELLI. Edited by GUSTAV JENSEN. (Edition No. 7,419; net, 1s.) London: Augener & Co.

WHO has not heard of Corelli's famous *Follia* with its twenty-three variations, the twelfth number of his most popular work, Op. 5, for solo violin and bass or harpsichord? We need, therefore, not shed any ink either in its defence or for its glorification. It belongs to things classical, which lie outside the sphere of criticism. Professor Jensen's pianoforte part shows the *maestria* to which he has accustomed us; it is very interesting, being clever as well as musicianly. He has also judiciously fingered and bowed the violin part, and tastefully indicated the expression with which it should be played. Thus violinists have ready to their hands a composition excellent for practice and display, for the study, drawing-room, and concert-hall.

*Sonate miniature en FA* pour violon et piano. Op. 180, No. 1. Par C. GURLITT. Edited by ÉMILE THOMAS.

THE first of the two miniature sonatas, Op. 180, now before us, consists of a short *Allegro moderato*, a still shorter *Adagio*, and a somewhat longer *Moderato, tempo di minueto*. Herr Gurliitt's sonata deserves the epithet *mignon* as well as *miniature*. The violin part lies within the range of the first position. It is superfluous to say that the composition is very easy to play.

*Sérénade pour le violoncelle avec accompagnement du piano*. Par W. H. SQUIRE. London: Augener & Co.

BY this piece violoncellists are a *morceau de salon* the richer. They will know how to take advantage of the sweet, insinuating melody the composer has provided for them in the opening section. The middle section is of less significance and attractiveness, but the third section repeats the love-laden first, and all's well that ends well.

*Six Songs* with pianoforte accompaniment. Op. 52. By ALGERNON ASHTON. Berlin: Ries & Erler.

THESE songs are well-written, musicianly compositions, simple in the vocal and finely elaborated in the pianoforte parts. Mr. Ashton proves himself by them a disciple of



Robert Franz. We have a particular affection for No. 1, Moritz Hartmann's *Erster Schnee*, but also the settings of the other excellently chosen poems may be commended—Ludwig Uhland's *Frühlingsglaube*, Justinus Kerner's *Alte Heimath*, J. von Eichendorff's *Mondnacht*, Ernst Schulze's *Veilchengabe*, and Gottfried Kinkel's *Letztes Gebet*. An English translation has been provided by D. V. Ashton.

*Album of Six Songs* for the high voice, composed by FERDINAND DUNKLEY. London: *Magazine of Music Office*.

MR. DUNKLEY has set to music Wordsworth's "Calm is all nature," Shelley's "Music when soft voices die" and "My faint spirit," Burns's "My Jean," Lowell's "Oh, moonlight deep and tender," and Thom's "Whaur does the blythe bee sip;" and in doing this he has striven to do justice to the poets' suggestions of moods and thoughts. His settings are decidedly interesting, but for the most part lacking in spontaneity. They are careful reflections rather than free lyrical effusions. This remark applies least to No. 2 ("Music, when soft voices die"), which, however, is not one of the most interesting numbers of the album.

*Be Strong, O Heart!* Song, the words by ADELAIDE PROCTER, the music by E. A. CHAMBERLAYNE. London: Augener & Co.

MR. CHAMBERLAYNE has found suitable musical accents for Adelaide Procter's "Be strong to hope, O heart," the comforting religious sentiments of which will be welcome to many lovers of song.

*The Garden of Roses.* Song, written by R. S. HICHENS, composed by ALEX. S. BEAUMONT. London: Charles Woolhouse.

THIS is a through-composed song, and in its aim and workmanship superior to the average drawing-room ballad, for the most part, however, true to its nature. With the poem in question such a result was indeed almost unavoidable.

*To the Distant One.* Song with pianoforte accompaniment and violin (obligato). By G. H. CLUTSAM. London: Augener & Co.

IT is not unlikely that this song may suggest to some hearer the Shakespearean words:

"O, it came o'er my ear like the sweet south  
That breathes upon a bank of violets,  
Stealing and giving odour."

And many will feel tempted to exclaim:

"That strain again! it had a dying fall."

Indeed, melody and accompaniment of the song are very sweet, and the violin contributes its quota to the sum of sweetness. Mr. Grist has supplied an English translation of Lenau's German words (*An die Entfernte*).

*Glees and Choruses* from the works of English composers, arranged for female voices by H. HEALE. (Edition No. 4301; net, 1s.) London: Augener & Co.

THIS series of glees and choruses (to be sung without accompaniment) arranged for female voices consists of two sections, each of six numbers, those of the one for three, those of the other for four voices. The composers represented are Dr. Callcott, Samuel Webbe, Sir Henry Bishop, the Earl of Mornington, Michael Este, Dr. Cooke, R. J. S. Stevens, Dr. Arne, M. P. King, Robert Greville, R. Spofforth, John Stafford Smith, J. Danby, and William Jackson. The editor informs us in the preface that the arrangement for female voices has been carried out with as little alteration of the original text as possible, and

that in the case of the unaccompanied works, the *ad libitum* pianoforte accompaniment, written by Sir Henry Bishop, will give a good idea of the original arrangement for mixed voices. The object of the series is set forth in the following words: "For advanced singing classes in schools and for choirs of lady amateurs, in which the assistance of male voices is not available, there has long been a demand for a supply of music of greater interest and importance than is required for the use of singing classes in general. To supply this want, and to bring within the reach of women and children the excellent part music of our English glee composers, the present work has been undertaken." The first book of the series contains Callcott's "The Red Cross Knight" and "The Erl-King," S. Webbe's "Music's the language of the blest above," Sir Henry Bishop's "Foresters, sound the Cheerful Horn," the Earl of Mornington's "Come, Fairest Nymph," and Dr. Arne's "Under the Greenwood Tree." These compositions are all excellent in their way—fresh and frank, and tuneful and harmonious. They are, however, absolute rather than any other kind of music. The words seem to be a pretext rather than a programme. This is most strikingly illustrated by the first two numbers, "The Red Cross Knight" and "The Erl-King." The most characteristic composition, on the other hand, is Sir Henry Bishop's "Foresters, sound the Cheerful Horn."

*The Ice-Queen.* Cantata for female voices, soli and chorus, with pianoforte accompaniment. By EDITH SWEPSTONE. (Edition No. 9,073; net, 2s.) London: Augener & Co.

THE libretto, adapted from Hans Andersen, is divided into four scenes, respectively entitled—(1) In the Hall of the Ice-Queen (containing an introductory chorus, a solo of the Ice-Queen, a chorus of the Ice Maidens, and a trio of the Daughters of the Sunshine); (2) A Village Idyll (a trio of Peasant Girls, and a laughing chorus); (3) On the Mountain Pass (a chorus, "Wild is the Night"; a duet by the Ice-Queen and Rudy, "Ah! come with me"; a chorus of Ice Maidens, "She kissed his brows"); and (4) The Eve of the Bridal (a chorus, a duet of Babette and Rudy, a chorus, a solo of the Ice-Queen, a trio of the Daughters of the Sunshine, a solo of Babette, and a chorus). "I have kissed him once, I will kiss him twice. Mine shall he be when I kiss him thrice"—this the Ice-Queen declares and achieves. "I have kissed thee once, I have kissed thee thrice—thou'rt mine," she exults. "Thou canst but claim his mortal frame, his soul has winged its heav'nward flight beyond thy pow'r," exclaim the Daughters of the Sunshine. But Rudy dies, and his loved and loving Babette is left to mourn. The composer gives in this cantata unequivocal proofs of talent. The libretto offered opportunities for trying her strength in narrative, lyricism, and description, and she has failed in none of them; but her most notable successes lie in the sphere of the tender and graceful, and among these successes the most conspicuous seems to us the second scene—A Village Idyll. These hints will suffice to draw the attention of cultivators of this class of music to the *Ice-Queen*, a cantata for female voices which is likely to obtain the approval of many of them.

*Five Hundred Fugue Subjects and Answers, Ancient and Modern.* Selected, arranged, and edited by ARTHUR W. MARCHANT. London: Novello, Ewer, & Co.

MR. MARCHANT says in the preface: "The following collection of Fugue Subjects and Answers is an attempt made to place before the student a varied selection of examples from ancient and modern writers of Fugues,

with a view of showing, in a convenient form, the application of the several points usually to be met with in the matter of subject and answer, according to rules as generally understood." The author has done a useful work, and deserves the thanks of the serious part of the musical world. His "Fugue Subjects" will guide learners in their perplexities, disturb teachers and critics in their dogmatism, and assist students in the pursuit of knowledge. Moreover, it will help to confirm the view of those who think that a fugue is an artistic not an arithmetical form.

*A Brief Autobiography.* By CHARLES LUNN. Birmingham: Henry Myers.

THIS pamphlet of eighteen pages, which, judging from the words "Please take this" on the title page, has been circulated gratis, is not what it pretends to be. In fact, it is simply a series of claims and accusations—claims to qualifications and achievements on the part of the author, and accusations against Huxley, Helmholtz, Mandl, the Principal and some of the Professors of the Royal Academy of Music, a number of his pupils, teachers of singing, Birmingham, and the world in general. Without hearing the other side we cannot express an opinion. Two quotations, however, will make the reader acquainted with the main points of Mr. Lunn's complaint. "The physiologists, the physicists, the musicians, and the singers, knew little about these things until I had the disgrace of pointing them out, and the most vital and important of all was my re-discovery of Gallen's Vocal Physics, which ascribes a use to the false cords and ventricles, and settles the science of voice production for ever. . . . Here is my statement of claim: 'I claim to represent a mode of training superior to any modern teacher (except Garcia), this, not from any talent of intrinsic superiority, but simply and solely because I learned of a better teacher, and have read more science.'"

*A Manual of the Elements of Vocal Music.* For school use. By F. LESLIE JONES. London: Relfe Brothers.

THE worst fault of Mr. Jones's clearly written, useful little book, of which we have a new edition before us, is its misleading title. A more correct form would be: "A Manual of the Elements of Music for the use of students of singing." In proof of this we may cite the contents, which shows that the manual treats of (1) The Scale: Musical Pitch; (2) Musical Notation: The Stave, Clefs, Music and Science; (3) The Keys: Sharps and Flats, Key-Signatures; (4) Musical Notation: Time, Notes and Rests, Rhythm; (5) The Keys (continued); (6) The Scale (continued); (7) Intervals; (8) Suggestions for Exercises in "Sight-Singing" and the "Theory of Music"; Transposition and Modulation, Melody and Harmony; (9) Expression; (10) Practical Hints on the "Art of Singing;" Conclusion.

## Operas and Concerts.

### ROYAL ITALIAN OPERA.

MR. AUGUSTUS HARRIS has been very fortunate this season in his vocalists. On the 2nd of June the charming Australian singer, Madame Melba, returned, and was welcomed with great cordiality in Gounod's *Roméo et Juliette*. Madame Melba has happily returned to her English admirers with greater beauty of voice than ever. It was always pure, sweet, and sympathetic, and now it has gained in volume, while her style has also improved. In the garden scene Madame Melba was especially attractive. On the Friday of the same week Madame Melba appeared in *Rigoletto*. Her rendering of Gilda was extremely

pleasing as regards the acting, and her singing of all the music was delightful. Seldom have we heard the charming air, "Caro nome," given with such tenderness and grace by any vocalist. The Italian tenor, Signor Ravelli, although not very commanding in appearance, has great merit as a singer. He possesses the pure Italian method of producing the voice, and he sings with taste and expression. If Verdi's opera does not now command the attention it once did, the flow of melody always makes it an opera for "the million." Opera-goers have also had a new Mephistopheles, and a good one, in the French basso, M. Plançon. This gentleman has deservedly been a favourite at the Paris Opéra, and he is unquestionably a vocalist of great ability. M. Plançon follows in the footsteps of M. Faure. Few could do so with success, but M. Plançon has so much merit of his own that he cannot fail to be welcome. He acts with great spirit and energy, and sings the music with musicianly freedom, and yet with decision of style. Having the advantage of singing in his native tongue, M. Plançon was eminently successful. We do not remember for a long period any new basso who has come before an English audience with greater promise of becoming popular. On June 10th the latest version of Gounod's *Mireille* was produced. This work has undergone many changes. It was first heard in England at Her Majesty's Theatre in 1864, when the famous tenor Giuglini appeared in the work. Mr. Santley also represented the wild herdsman, Ourrias, with distinguished success, and Mlle. Titiens and Madame Trebelli were in the cast. Somehow the opera never won much popularity, and it is doubtful if it will do so now. Miss Eames was charming as the heroine, and the pretty, pastoral music was heard with great pleasure, but the story does not greatly interest English audiences. The rustic idyl lacks force and passion. The opera was well interpreted. Mr. Harris has given an extraordinary variety of operas of all kinds, performing six works in the week. A change of opera every night may well take opera-goers by surprise, and ere the close of the season we may expect one or two important revivals. Verdi's fine dramatic opera *Otello* is rehearsing. The resources of such an establishment, where the *impresario* is never at a loss if a singer is "indisposed," may be readily imagined. Spite of the hard work, the operas have been generally well done.

### RICHTER CONCERTS.

THE concert given on the 1st of June caused the popular conductor some little trouble, for the influenza had knocked up his principal vocalists. Miss Anna Williams and Mr. Barton McGuckin were to have given the new scene for Venus and Tannhäuser which Wagner wrote since the opera was originally produced, also a duet from *Die Walküre*, but they were unable to appear. Under the circumstances, Mrs. Moore-Lawson sang an air of Handel's, and Herr Richter gave instrumental pieces, among them the overture to *The Barber of Bagdad*, which, thanks to the energy of the students of the Royal College of Music, we shall, in the course of the season, hear entire. It is a work of merit, and it is a wonder it has not been heard before in London. At the Richter Concert on the 8th the "Leonora" overtures were given, and Mr. Edward Lloyd sang with fine effect. At the concert of the 15th the attractions of the programme drew an enormous audience. We scarcely remember ever to have seen St. James's Hall so crowded. The scene from *Tannhäuser* was given, Mrs. Moore-Lawson being the representative of Venus, and Mr. Barton McGuckin being the recreant knight. Both sang with much vigour, and the general impression was that the composer had greatly improved the dramatic effect of the scene between the goddess and the knight. Mrs. Moore-Lawson has not quite enough physical power, it is true, but in all other respects she was admirable, and was warmly applauded for her brilliant effort. Mr. Barton McGuckin worked zealously, and produced a fairly good effect in the music of *Tannhäuser*, although one might have wished, in some passages, for a voice of a more sympathetic quality. The Requiem of Brahms was another solid attraction. Mrs. Moore-Lawson and Mr. Santley sang the solos. Mr. Santley, after his long voyages, was not in his best voice, but as the work proceeded he recovered his powers, and the cordial greeting of

old friends, no doubt, had a good effect on his vocal powers. At the concert of the 22nd the opening scene from the *Rheingold* was a great attraction, with Miss Esty, Mr. and Mrs. Henschel, and Miss Groebel, as the vocalists, and M. Paderewski played.

#### THE ROYAL COLLEGE OF MUSIC.

THE Royal College gave an orchestral concert on the 10th of June at St. James's Hall, and it proved most satisfactory as representing the great advance made by the students. Professor Henry Holmes conducted, and under his able guidance a Symphony of Brahms' was interpreted with admirable effect. Mr. Jasper Sutcliffe played Beethoven's violin Concerto in remarkably good style. He has not yet the breadth and volume of tone demanded by such a work, but very great praise may be given to the young violinist, and also to the pianist, Mr. Landon Ronald, who in Schumann's Concert Allegro displayed great command of the instrument. Miss Charlotte Russell, and Miss Mary Richardson, were the vocalists, and both of these young ladies acquitted themselves well. Cherubini's overture *Les Abencérages* was also well played by the orchestra, and the band was to be credited with careful and effective playing of the accompaniments.

#### THE MUSICAL GUILD.

THIS party of clever students gave another concert at the Kensington Town Hall on June 9th, when a quintet for wind instruments by Mr. Charles Wood was performed. The most striking feature of the evening was Mr. Leonard Borwick's playing of Schumann's *Etudes symphoniques*. The remarkable powers of execution Mr. Borwick possesses astonished the audience, and his good style delighted them. Mr. Sandbrook, a capital baritone from the Royal College, was the vocalist.

#### SARASATE CONCERTS.

THE distinguished Spanish violinist has given several concerts with the greatest success. At the one which took place on the 13th he was heard in Lalo's *Symphonie espagnole*, and he produced great effect in the "Pibroch" fantasia of Dr. Mackenzie. His own fantasia on *Faust* was very successful. Perhaps the most brilliant of his concerts was that of Wednesday, June 17th. St. James's Hall was crowded, and the audience gave Señor Sarasate an enthusiastic reception in Mendelssohn's Violin Concerto, which he played finely. The sweetness and purity of his tone in the slow movement was contrasted with extraordinary brilliancy in the finale, which the violinist took at a tremendous pace. But his execution was faultless, as it was also in a Suite of Raff for violin and orchestra, the last movement of which was encored. Señor Sarasate also played a new piece, variations on an *Air montagnard*, in which it seemed that he rivalled Paganini himself. Mr. Cusins conducted an excellent orchestra.

#### HANDEL FESTIVAL.

THE tenth Triennial Festival commenced at the Crystal Palace on the 19th with a grand rehearsal under the conductorship of Mr. Manns, who took care that the rehearsal should be complete, for he went most carefully over the music and did not hesitate to keep the audience waiting a little when he wished to increase the effect. Mr. Manns evidently thought that what was worth doing was worth doing well. There was a brilliant array of chorists and instrumentalists, and it may be noted as a sign of the times that there were eight lady performers in the orchestra, which numbered 502 instruments made up thus: first violins, 114 (led by Mr. C. Jung); second violins, 106; violas, 65; violoncellos, 72; double basses, 61; flutes, 13; clarinets, 9; oboes, 14; bassoons, 12; double bassoons, 3; horns, 10; trumpets and cornets, 7; trombones, 9; tubas, 3; tympani, 4. Of the performers in this mighty orchestra, 111 came up from the country. Having given the numbers of the orchestra, it is worth while also to state the choral forces. The chorus mustered 752 sopranos, of whom ninety came from the country; 792 contraltos and altos, 135 from the provinces, which contributed 176 of the 699 tenors, and 220 of the 790 basses. The total number of voices was thus, 3,033 including 621 provincials. Adding the orchestra, there is a grand total of 3,535 performers.

The items at the rehearsal were selections from the *Messiah*, including the famous Hallelujah chorus and the Amen, the Chandos Anthem, and several solos—among them being, "Deeper and deeper still," and "Waft her, angels," which Mr. Barton McGuckin sang with excellent expression,—and a selection from *Acis and Galatea*, in which Madame Nordica and Mr. Barton McGuckin sang. Later in the afternoon Madame Nordica sang "See the bright seraphim," and Miss Macintyre was brilliantly successful in "Angels ever bright and fair." On Monday, June 23rd, the immortal *Messiah* was given entire, and on Wednesday the great selection, the Festival concluding with *Israel in Egypt*. A noble list of eminent vocalists took part in the Festival—Madame Albani, Madame Nordica, Miss Macintyre, Madame Emily Squire, Miss Marian Mackenzie, Madame Belle Cole, Mr. Edward Lloyd, Mr. McGuckin, Mr. Santley, Mr. Bridson, and Mr. Brereton. Mr. Best was the solo organist, and Mr. Eyre the Festival organist. The efforts of band, chorus, and principal vocalists have resulted in a brilliant Festival, and the love for the sacred works of the great master appears to be as great as ever. The enthusiasm of the Crystal Palace audiences has been great, and Mr. Manns has received hearty congratulations.

#### THE NEW SAVOY OPERA.

GREAT efforts are being made to produce something remarkable in the new Indian opera at the Savoy. It will be placed upon the stage with far more elaboration than is usual at this theatre, and there will be a greater number of performers than before. All the details of the Indian story will be realised most exactly, and the strange fantastic figures suggestive of the picturesque subject will present a most novel effect. Priests, princes, and Nautch girls, Indian warriors and peasants, will be seen in motley groups; and the lively music of Mr. Edward Solomon is, we may declare, well suited to the fanciful subject, which is a mixture of drollery and romance, and not wholly wanting in some of the quaint suggestions which made the Gilbert and Sullivan operas so popular. *The Gondoliers* closed its career on June 20th, after an extremely long and successful run.

#### MISCELLANEOUS CONCERTS.

ONE of the most interesting of the popular concerts has been the opera concert given by Mr. Harris at the Albert Hall on the 13th of June. It is worthy of more than passing notice owing to the superior programme. The last scene of *Die Meistersinger* was given, and Pogner's address from the same opera was well sung by Signor Abramoff, the Russian basso. A duet from *Lohengrin* was beautifully given by Madame Albani and Mlle. Giulia Ravogli, and a sensation was created by the splendid singing of M. Van Dyck, the famous Bayreuth tenor in the "Smithy Songs" from *Siegfried*, and he also sang "Lohengrin's farewell" with rare beauty of tone and style. We have often thought that the question whether Wagner's music would become popular depended greatly upon those who interpreted it. M. Van Dyck quite electrified the audience at the Albert Hall by his power, dramatic energy, fine tone, and faultless intonation. Most male vocalists have the unfortunate habit of singing Wagner's music dreadfully out of tune. In the same concert were many familiar—perhaps too familiar—items, "Home, Sweet Home," and such ditties are very nice—at least they were "once upon a time." But because Madame Patti chooses to sing these songs, it is hardly necessary for every vocalist to follow her example. M. Maurel, M. Lassalle, M. Plançon, Miss Eames, Madame Tavery, and many other first-rate vocalists were present; nor must we omit a word of praise for the fine violin playing of Mr. Carrodus.—M. Paderewski has been astonishing the musical public as usual. He is quite the lion of the season as a pianist. His concert at St. James's Hall on June 1st was an extraordinary success, his playing of Beethoven's "Emperor Concerto" displaying his fine qualities in the rendering of classical music. For M. Paderewski is not merely a virtuoso, he is thoroughly well grounded in all the best traditions of the great masters. But when it pleases him to take us by surprise, he does so in such a manner that we sit open-eyed with wonder.—On the 4th of June Flotow's opera,



*L'Ombra*, was performed at the pretty theatre of the Lyric Club. It was originally given at Her Majesty's Theatre in 1878, but nobody thought it particularly attractive.—Among interesting events in the course of the season must be named the opening of Madame Patti's beautiful little theatre at the castle of Craig-y-Nos. The famous *prima donna* intends to give a series of grand entertainments at her picturesque castle, commencing early in August. There will be grand doings, from all we hear, for Madame Patti is as generous in her hospitality as she is famous in the world of song.—We may anticipate also, amongst other great musical events, the State visit to the Opera on July 8th of the German Emperor. The ruler of a land of music, of a land of great composers, should surely have as hearty a welcome for that reason as for his great victories and eminent position among the States of Europe.—Madame Patti's appearance at the Albert Hall on June 20th attracted an immense audience. The popular *prima donna* sang several times with all her old success, and Mr. Edward Lloyd, Mr. Santley, Madame Antoinette Sterling, and other eminent vocalists assisted.—Among the interesting concerts of the present season was that of Mr. William Ganz, which took place at Dudley House on June 10th. Mr. Ganz played several pianoforte pieces with his customary skill. Several of the most prominent vocalists of the season assisted. The violoncello recital of Mr. Carl Fuchs at Princes' Hall on June 3rd was a performance of an excellent artist.

### Musical Notes.

THE place of honour in the Paris record belongs to the first performance in France of Handel's *Israel in Egypt*. It was the second achievement of the Société des Grandes Auditions Musicales, and took place at the Trocadéro on the 3rd of June. A second performance followed a week after. Gabriel Marie conducted, and Vincent d'Indy sat at the organ. And how was the work received? Its "imposing beauties" were listened to "with much respect." Some of M. Julien Tiersot's remarks in the *Ménestrel* of June 14th are worth quoting. "The dominant qualities of Handel are majesty and nobleness; but these qualities, apart from their not being among those most in accord with the taste of our time, may be particularly regarded as exclusive of all emotion. And is not emotion the principal *raison d'être* of music? . . . With Bach we live in an almost constant plenitude of enjoyment; with Handel, in his best moments, we can only approach to it. . . . Mozart is as simple in his forms as Handel—perhaps even more so; he is superior because he is *génial*. His contemporary Rameau, brought up in another and less good school, cannot certainly be recommended for his external forms; but there is in him a far greater abundance of pith, inspiration, and musical life. . . . In Handel one never finds, or does so very rarely, that profound, heart-felt warmth which thrills us, and whence come in reality all the force and life by which are animated the works of the great masters, the strong as well as the simple, the learned as well as the ignorant—Palestrina, Bach, Beethoven, Gluck, Wagner, Berlioz, and Schumann. The name of Handel does not deserve to be numbered with the great names. The *Creation* of Haydn is a work infinitely superior to *Israel in Egypt*, so also is Méhul's *Joseph*. I know some choral compositions by Gossec that manifest a more elevated inspiration and a higher degree of spontaneity. And if we seek in this gallery of musicians the place which definitely belongs to Handel, we shall find it among some good school-musicians [*bons musiciens d'école*], such as Durante, Catel, and Cherubini." No doubt the well-deserved high praise generally given to Handel is not always sufficiently qualified; but M. Tiersot's assertions may be said to be *definitely* out of the question. To lump

Catel, Durante, Cherubini, and Handel together, or to couple the first with anyone of the three others, more especially with Cherubini and with Handel, is a critical monstrosity.

A NEW lyrical drama in four acts, *Le Rêve*, the words (after Zola's novel of the same name) by Louis Gallet, and the music by Alfred Bruneau, was lately produced at the Opéra-Comique. The representation seems to have been excellent, and the audience liberal with their applause. We read in the *Ménestrel* that the composer, far from making concessions to the public, is one of those who push the purest Wagnerian traditions to the most extreme point; that he eschews self-contained pieces, deals in leading motives, avoids simultaneous employment of solo voices, proscribes choruses, revels in harsh dissonances, and fails to provide a sufficient amount of symphonic interest. As, however, Arthur Pougin, an ardent anti-Wagnerian, is the critic, we ought perhaps to wait for further confirmation of these strictures.

THE performance of Rousseau's *Le Devin du Village* at the theatre of the Petit Trianon (Versailles) on the 1st of June was of historical interest in more than one respect. The opera dates from 1752; the theatre had not been used as such for about a hundred years. In addition to *Le Devin du Village* there was performed *Psyché et l'Amour*, a *divertissement* specially written for the occasion by Hansen on dance-tunes by Lulli, Gluck, Grétry, Rameau, Marais, and Noverre. The programme, which included also Sedaine's *La Gageure imprévue*, was executed by members of the Opéra, Opéra-Comique, and Comédie-Française. The proceeds were destined for the Houdon monument.

THE direction of the Paris Opéra intends to celebrate the centenary of Meyerbeer's birthday, September 5th, by the performance of fragments from *Le Prophète* (cathedral scene), *Robert le Diable* (churchyard scene), *Les Huguenots* (4th act, the original version), and *L'Africaine* (5th act). Mme. Krauss and Faure, as well as the brothers Reszke, will be among the interpreters. The festivity is also to include the coronation of the bust of Meyerbeer, a cantata, and verses spoken by Delmas. The artists that have created or played parts in the master's works at the Opéra are as far as possible to be gathered around the bust.

AT last a plan for the reconstruction of the Opéra-Comique has been adopted. It is by Duvert and Charpentier.

ALEXANDRE GUILLMANT brought to a hearing at his second organ concert (Trocadéro, Paris) his *Sommeil d'Ariane* for organ, orchestra, and harp, a Hymn for organ and orchestra by Émile Bernard, and compositions by Salomé, Franck, Bach, Handel, and Mendelssohn; at the third, the Fugue on the name of Bach by Schumann, a *Fantaisie triomphale* by Th. Dubois, a *Pastorale* by De la Tombelle, and a Fugue by Guilmant; at the fourth, twenty-three compositions, the instrumental part of which aimed at being an historical review of the Italian, English, German, Belgian, and French organ schools from the sixteenth century to the present day.

*Le Cœur de Sita (légende hindoue)*, a ballet in three acts, with choruses and solos, by Barrique de Fontainieu and Charles de Sivry, has been produced at the Éden-Théâtre. M. De Sivry's music is above the average of Italian ballets, and the choruses and solos have often a happy effect.

M. QUIROT, who promises the Parisians a three-months' season of Italian and French comic opera at the Château-d'Eau, has on the programme, besides a new opera—*La Légende de l'Ondine*, by Rosenlecker—Gluck's *Le Cadi dupé*, and a new version of Mozart's *Così fan tutte*.

M. GEORGES PFEIFFER gave lately a concert at Pleyel's and produced some of his own works, of which a quartet for pianoforte and stringed instruments was especially highly appreciated. Mmes. Roger-Niclos, Steiger, and Panthès, played a series of charming pianoforte pieces. The great success of M. Pfeiffer's concert, at which were heard some of his vocal as well as instrumental compositions, is fully attested by very favourable notices in the *Figaro*, *Ménestrel*, *Monde Musical*, and other papers.

THE Cercle Saint-Simon gave, on May 27th, a concert, the programme of which consisted entirely of works by the Polish composer Moniuszko, among which were fragments from his opera *Halka*.

BERLIN, too, is going to celebrate the birthday of Meyerbeer.

AMONG the objects formerly belonging to Meyerbeer which the Baroness von Korff—a daughter of the composer—has presented to the Berlin Museum of Musical Instruments, are a conducting stick, a small Pleyel piano for travelling, two busts, and a portrait representing Meyerbeer at the age of seven sitting at the piano.

IN the first days of June there took place at Stuttgart a Musical Festival with an orchestra of 100 performers, a chorus of 500, and the following soloists:—Alice Barbi, Emma Baumann, Fräulein Minor, Perron (vocalists), Prof. Barth (piano), and Thomson (violin). Handel's *Judas Maccabæus*, Mozart's "Jupiter Symphony," Schubert's B minor Symphony, and Schumann's *Spanisches Liederspiel*, were some of the works performed.

IN future the singers at the Munich Opera House will not be allowed to acknowledge applause and recalls. There are, however, three exceptions to the rule: (1) First performances, when singers, authors, and stage-manager, may make their acknowledgments at the end of the performance; (2) Performances at which appear artists not belonging to the institution; (3) Jubilee performances of artists that are members of the institution.

A MOZART Centenary Festival will be held at Salzburg on July 15th, 16th, and 17th. Members of the Mozart Association are entitled to first choice of seats, if applied for immediately. For programmes and the statutes of the Association address A. Hughes-Hughes, British Museum.

THE vacation of the Vienna Opera House will come to an end on the 10th of July. But the operatic performances do not get into full swing till the 1st of August; up to that time the ballet will reign supreme.

CARL REINECKE has finished a new comic opera. It is entitled *Der Gouverneur von Tours* (libretto by Edwin Bormann), and will be published by Julius H. Zimmermann, of Leipzig.

THE Chapter of the diocese of Trent has sold to the Vienna Ministry of Instruction the manuscript volumes of Italian and other music of the fourteenth and fifteenth centuries which in recent years have received not a little attention from musical historians. The price paid for them was small. The German authorities at Berlin, too, wished to acquire the treasure.

THE score of Mascagni's new opera, a comic one, is in the hands of Sozegno, the publisher, and will be produced in the course of next season. Nicolò Daspuro has based the libretto on Erckmann-Chatrian's *L'Ami Fritz*. It is in three acts, which the composer introduces respectively by a developed overture and two short preludes. The impression made by the work on the publisher and some intimate friends to whom the composer played it was most favourable. Mascagni spent only two months over the opera.

A MASS by Mascagni, composed by him five years ago, was lately performed at the Cathedral of Orvieto. It is said that he made use of the prettiest motives of this work in the *Cavalleria Rusticana*, the *intermezzo* from which opera was played after the *Credo* (!)

RUMOUR goes that Verdi is building a retreat for old musicians on a large piece of ground at Milan, outside the gate of Magenta.

THÉODORE RADOUX, the director of the Liège Conservatoire, has published a splendidly got-up life of the famous Belgian violinist and composer Henri Vieuxtemps, under the title *Vieuxtemps, sa Vie et ses Œuvres* (Liège: Bénard).

DR. WILHELM LANGHANS has published in the *Bayreuther Blätter* (June) a "chapter on musical declamation," entitled *Der Endreim* (The Terminal Rhyme), which deserves the most serious attention of all who concern themselves with the writing, composition, translation, and production of musical librettos—that is to say, of poets, composers, translators, singers, and managers. Of the composers the author demands a *musical* rhyme corresponding to the *literary* rhyme; of the translators, the greatest consideration for the music and only so much and no more for the words as is admissible without harm to the music. The essay is brilliantly written, and gives one the impression that Dr. Langhans would be a model translator.

AT Toulouse died on May 23rd the composer, pianist, and organist, Ignace Xaver Joseph Leybach. He published more than 250 compositions of various kinds, and a *Méthode théorique et pratique pour l'harmonium*.

"OUR MUSIC PAGES" had to be omitted this month on account of the pressure upon our columns.

#### "THE MONTHLY MUSICAL RECORD."

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